



Philadelphia
College of Art
1982-83 Catalog

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Map of Philadelphia (See inside back cover)

Cover: Banners designed by Hans Ulrich Allemann, of our Graphic Design Department, for the 300th birthday celebration of Philadelphia. Photograph by Gene Mopsik.

Philadelphia College of Art
Broad and Spruce Streets
Philadelphia, Pennsylvania 19102
(215) 893-3174

President's Message

Imagine a world without art and design. It would be cold, colorless, and dreary. Every facet of our lives is touched by the hand of the artist and designer—our paintings and sculpture, furniture, street signs, cars and planes, buildings, packages, books, and toys. Think of any man-made object, one of a kind or mass produced; most likely it has been marked by an artist. In a complex and sometimes confusing environment, artists and designers offer clarity and beauty; they shape our world and touch our souls. Their contribution to our lives is inestimable.

The Philadelphia College of Art, one of the oldest and best-known private art colleges in the nation, is dedicated to *educating and training* professional artists and designers. It recognizes the special needs of artists and designers by providing them with an incredible myriad of resources: spacious studios with twenty-four hour access, advanced technical equipment, a rich liberal arts curriculum, and a faculty of practicing professionals who are as interested in the student artist as they are in his or her art.

Another resource that PCA provides is the city of Philadelphia itself. If you know Philadelphia only as the cradle of American liberty, you are in for a surprise. The city is undergoing a cultural renaissance that is as exciting for the first-time visitor as it is to long time residents. This metropolis is a kaleidoscope of lively places and events—galleries, museums, theatres, concert halls, restaurants, boutiques, and acres and acres of green parks. The best feature is that PCA is in the center of it all.



Should you come to PCA? Yes, if you want a well-structured curriculum that encourages creativity; yes, if you want to make art; yes, if you want a high degree of intensity and involvement with other students and committed, caring professors and staff; and yes, if you want to live in a dynamic, changing city. PCA will cultivate your talent and extend your vision. Come visit us soon. We welcome you.

Thomas F. Schutte

Thomas F. Schutte
President

THE UNIVERSITY OF THE ARTS
LIBRARY - ARCHIVES

Philadelphia Profile

Philadelphia is passionately devoted to art and artists. The City inspires students to grow into the best artist, designer or craftsman he or she is capable of becoming.

The area around PCA is alive with galleries exhibiting the best in contemporary art, design, and crafts. There are major museums displaying the finest Eastern and Western art from every period. In addition, students take advantage of outstanding music, dance, and theater. Right next door to PCA, for instance, live performances of ballet and the most avante garde dances are performed at the Shubert Theater. Riccardo Muti conducts the Philadelphia Orchestra two doors down from PCA.

The best encouragement for an aspiring young artist is living and learning in an environment that appreciates and supplies successful artists. Come be a part of Philadelphia and its artistic community.





Riccardo Muti and the Philadelphia Orchestra



The Rodin Museum



Pennsylvania Ballet tribute to Alexander Calder 'Under the Sun'

Campus Profile

The Philadelphia College of Art provides the student with an extraordinary variety of classroom, studio, and shop facilities in conjunction with the educational program. The campus consists of Anderson Hall, Furness Building and the student residences as well as the newly renovated Haviland/Strickland buildings containing new studios, galleries and assembly halls. The accompanying diagram on page describes the campus and proposed dates for completion of the construction.



Anderson Hall

This building, open 24 hours a day, is the center of activity at PCA. It houses eight of the thirteen studio departments, the Liberal Arts department, cafeteria, library, slide library, Utrecht Art Store, and galleries as well as all administrative offices.

PCA Gallery System

The Faculty/Student Gallery

This gallery is primarily a teaching gallery for the use of faculty and students. Shows are mounted by students with faculty advisement. The exhibitions schedule will allow for a great diversity of work to be shown during the school year.

In addition to the gallery already discussed, the College also has a series of departmental galleries throughout the campus. These galleries mount exhibitions of visiting artists, faculty and student work on a regular basis.

The Gallery

The PCA gallery provides an exciting educational experience for the college and general community. It mounts approximately six major exhibits a year that feature nationally known contemporary artists.

The Library

Located on the fifth floor of Anderson Hall, the library offers invaluable resources for the students and faculty. Its 45,000 volumes and 225 current periodicals are supplemented by 100,000 indexed pictures and pamphlets, 300 reproductions, art exhibit catalogs and special collections. In addition, the library provides links with most major libraries throughout the U.S. and Canada. Students have direct borrowing privileges with 30 libraries in the Delaware Valley area. Students and faculty also have access to the computerized Data Bank which provides up-to-date information at the touch of a button.



Utrecht Art Store

The art store on the first floor of Anderson Hall provides the largest art supply inventory in Philadelphia. The close working relationship between the faculty and management of Utrecht assures that students' needs will be met at reasonable costs.

Housing Options

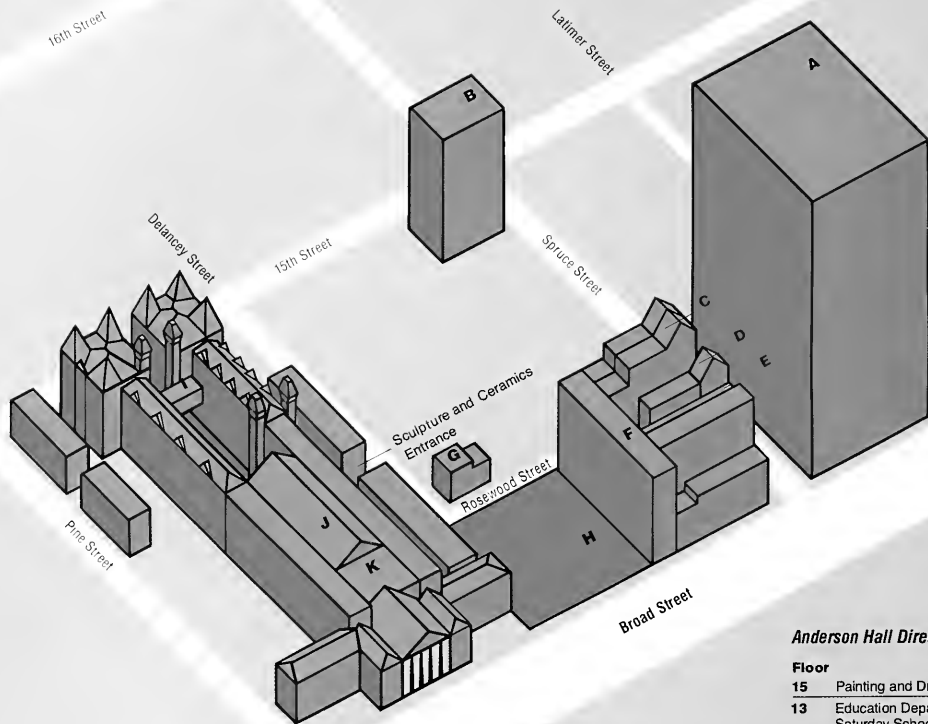
The college has a real concern for the living environment of its students. To that end, the historic Furness Building is being renovated to provide 180 apartment style living spaces by Fall, 1982. This facility will have a kitchen and bath for each apartment unit and an enclosed courtyard for all occupants' use.

In addition, the college owns three townhouses for upperclass students, and the Student Residence on 15th & Spruce Streets provides an additional 160 apartment style living spaces.

Haviland-Strickland Complex

These historic buildings are in the process of being totally renovated. The lower level houses the ceramics and sculpture departments. In the next year or two, the upper level will be completed and provide administrative offices, galleries for faculty and student work, and additional studio space.





Campus Site Plan

- A. Anderson Hall
- B. Spruce Hall
- C. The 1410 House
- D. The 1406 House
- E. The Annex
- F. The Merrill Building
- G. The Delancey House
- H. Arco Park
- I. Furness Building

Student Residence to be completed Fall 1982.

- J. The Great Hall
- K. Haviland Strickland Building

Restored buildings to house galleries, studios and administrative offices. To be completed Fall 1983.

Anderson Hall Directory

| Floor | |
|-------|-------------------------------------------------------------|
| 15 | Painting and Drawing |
| 13 | Education Department Saturday School |
| 12 | Wood, Student Services |
| 11 | Industrial Design Environmental Design Admissions |
| 10 | Continuing Studies Business Office President's Office |
| 9 | Fibers, Metals Printmaking |
| 8 | Photography/Film/Animation Typography |
| 7 | Graphic Design, Illustration |
| 6 | Foundation Department Audio-Visual |
| 5 | Library, Slide Library |
| 4 | Learning Skills Center Liberal Arts, Art Therapy |
| 3 | Health Office |
| 2 | Cafeteria, Commons |
| 1 | Lobby, Main Gallery Utrecht Art Supplies Store |

Student Profile

The PCA student is an individual who has made a clear commitment to becoming an artist, designer, or craftsperson. However this commitment is expressed—through personal philosophy or style or activity—here at PCA everyone finds a school filled with interesting people who cherish and support individuality in themselves and others.

Here a sense of community encourages faculty, staff and students to help each other achieve individual goals. This is accomplished in a formal, instructional way that remains intimate and personal.

The PCA community is small—1,200 full-time students and about 1,000 part-time students—but diverse. Students are chosen from over 33 states and 22 countries. As a result, the environment is one where people can teach each other and discover new ways of thinking and perceiving.

At every school it is the students who make the place exceptional. PCA is a model of that golden rule. PCA students' constant search for artistic perfection and their desire to communicate to the world have created a climate that is innovative and dynamic. The result is that PCA students are consistent award winners.



Student Activities

The social life at PCA is relaxed and informal. Special student activities are coordinated and funded by the Arts Council, a board of students, faculty, and staff with ten to fifteen members. Any student wanting to organize an activity is encouraged to come to the Council to present a proposal. Activities sponsored by the Council in the past include partial funding of the student memberships at the "Y" at Broad and Pine Streets which has facilities for swimming, indoor track, basketball, exercising, and racquetball; organizing and funding the annual Spring Formal; the Friday Night Film Series; the Halloween Dance; several outstanding art film series; dances; and performances by musicians. An effort is made to supplement the extraordinary range of social and cultural events in Philadelphia, but not to duplicate them. For more information, please contact the Student Services offices.



Recent Student Prize Winners

One of the most important measures of the quality of PCA's educational program is the students' work. At PCA, students are encouraged to take the risks needed to develop their artistic potential to the highest degree. A PCA student's work reflects this challenge. Each year, students participate in national competitions, giving them the opportunity to compare their work with other art students across the country. PCA students, as the following list from 1981-82 shows, are consistently among the top award recipients in the nation:

Crafts

- Ceramics** Robert Howard
Featured in
American Craftsman
- Kevin Dean Mullaney
Michael Liptak
Selected for the Artists Equity
Emerging Artist Show
- Fibers** Jane Pillar
Selected for the juried show,
"Northeast Surface Design '82"
- Metals** Marna Schwartz
Awarded a Certificate of Merit,
Inter-gold '82 national
competition, sponsored by
International Gold Corporation

Design

- Graphic Design** Leigh Gronet
Won first prize in William Penn
Four Poster Competition
- Kathryn Shagas
Won the Anti-Nuclear Poster
Contest sponsored by the
Union for Concerned Scientists

Illustration

- Susan Moerder
Won \$1,000 prize in the
Society of Illustrators'
national competition
- Gretchen Deahl
Won \$500 prize in the Society
of Illustrators national
competition
- Stewart Jackson
Won \$200 prize in the Society
of Illustrators national
competition

Industrial Design

Katherine Bennett
Elizabeth Briggs
Robert Berstine
Won first, second and third
prizes in the Schechter
Group national package
design competition



Fine Arts

Painting

Caryn Lidinsky
Lisa Weisbond
Selected for the Artist
Equity Emerging
Artists Show

Photography/ Film

Keith Anderson
Maria Martinez Canas
Andy Jackamets
Joanne Larry
Joe Labolito
Ed Marco
Lisa Ann Montana
Daniel Perry
Celeste Ries
Laura Ross
Mariellen Rzcuidio
Selected for Artist
Equity Emerging
Artists Traveling
Show

Faculty Profile

The Philadelphia College of Art Faculty are professionals committed to the development of their students as future professionals and to their own artistic growth. These men and women are *active participants* in the creative process. They have achieved recognition and success in the most demanding and competitive art market in the United States. They are, therefore, very aware of the realities that await their graduating seniors each year. The knowledgeable, sympathetic support that these artists, craftsmen and scholars offer their students reflects their own awareness of the needs and concerns that accompany personal and professional growth.

Here are a few examples of the kind of work PCA faculty produce. For complete information on the full and part-time faculty, please turn to the biography section at the back of the catalog.



"*Fortune Magazine* commissioned me to do a 'Fortune Portfolio'. The 'Fortune Portfolio' offers a unique opportunity for an artist to develop a visual essay that is not slanted by pre-existing copy. *Fortune* asked me to interpret the seven leading U.S. industries to be published in their Fortune 500 issue. The seven industries were: Industrial and Farm Equipment, Petroleum Refining, Motor Vehicles, Chemicals, Metal Manufacturing, Food and Electronics/Appliances. When these were completed, *Fortune* asked me to design the cover for the 500 issue. The cover project required the use of the number 500."

Steven Tarantal
Professor, Illustration



"*Tri Squared*"
19" wide, 19" high Stoneware Vessel, slab built, unglazed.

"I made this vessel for an international ceramic exhibition. The exhibition was assembled by invitation to commemorate the 250th birthday of Josiah Wedgewood.

Terracotta colored stoneware clay was used, burnished and fired unglazed. It would closely fit inside a twenty-two inch cube. The theme is the geometry of change. Triangles, zigzag fans and step shapes rotate into a broad rectangular rim. Shapes and patterns change and become protrusions or voids as they are viewed from the inside or the outside. My pots please me most when they appear to be clear and simple, but become engagingly confounding as you live with them."

William Daley
Professor, Ceramics



"This is an original color photograph taken of rice fields in Yiling Vicinity, Kwangsi, China on my 1980 trip. The summer of 1982, a group of students and faculty went to China on a photographic tour for four weeks. I enjoyed showing our students Guilin, Hangzhou, Suzhou and Xian, and documenting our travels through additional photographs."

Gerald Greenfield
Professor, Photography/Film



Pin
14 karat yellow gold, ivory and cubic zirconium.
1980.

"My commitment is to the making of work that calls on classic jewelry forms as its source, yet stands apart through personal and contemporary expression."

Sharon Church
Assistant Professor, Craft Department

"The 'Banner for Philadelphia Competition and Exhibition' was sponsored by Century IV and administered by the American Institute of Graphic Arts, Philadelphia. The aim of this program was to produce sets of banners which will beautify specific locations in the City during the tricentennial celebrations. My proposal, consisting of 40 banners total, was designed for display on Chestnut Street West from Broad to 18th Street. Five different patterns form the basis for a sequenced program. The design uses simple geometric elements (for production reasons), arranged diagonally to create dynamic movement. No more than seven colors are used throughout the program. The intention of the design is to suggest the joy of celebrating with music, song, dance and fireworks, portrayed through abstract rhythms of color and shapes."

Hans U. Allemann
Associate Professor, Graphic Design

"It is nice to think that the place one contemplates might be a place of fullness, where everything matters and pertains to things beyond itself and oneself, a place where everything is included—including the abyss."

Mr. Day recently received the Governor of Pennsylvania's Hazlett Memorial Award for Excellence in Painting. This is the highest honorary form of recognition given to an artist by the State.

Larry Day
Professor, Painting and Drawing

Alumni Profile

During its 106 years, Philadelphia College of Art has produced an extraordinary group of artists, designers and craftsmen. We have chosen these six alumni to illustrate the diversity of careers possible because of the broad education received at PCA.

Ruth Fine

Ruth Fine is a curator of graphic arts at the National Gallery of Art in Washington, D.C., and has published numerous articles and catalogs on prints and other artwork. Her most recent work, *Lessing J. Rosenwald: Tribute to a Collector*, was written to accompany a circulating exhibition. In addition to her work as a curator, Ruth is also a printmaker and painter. She received an MFA degree from the University of Pennsylvania and has taught at PCA and Beaver College. Her work has been exhibited throughout the East Coast.



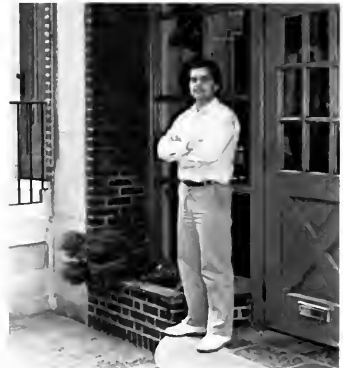
Ken Carbone

Ken Carbone is a principal of Gottschalk & Ash International in New York, an internationally known design firm. His clientele includes Citicorp, J. C. Penney, GAF, Pratt and Whitney, and the Cooper Hewitt Museum. He was design quality control manager for the 1976 Olympic Games. Ken's work has received numerous awards, including several from *Industrial Design*, AIGA, Print Case Books, and the Art Directors Clubs of New York and Chicago. He also received an award for work exhibited in the 1980 Poster Biennale, Warsaw, Poland. His work is part of the permanent collection of the Cooper Hewitt Museum.



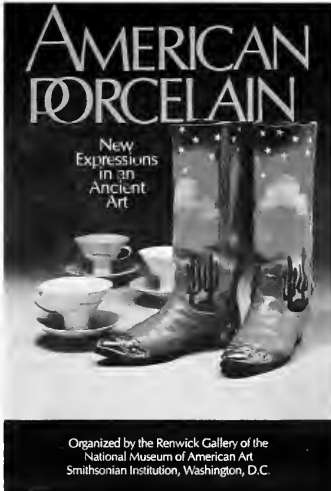
Marion Jarzemski

Marion Jarzemski is a photographer and a restaurateur. After graduating from PCA, he worked as a carpenter and a cabinetmaker, and later worked as a photographer's assistant. After spending almost a year concentrating solely on his photography, he decided to pursue his additional interests in restaurant management, and opened the Warsaw Café, a well-known Philadelphia restaurant. Marion operates his café business while continuing as a professional photographer.



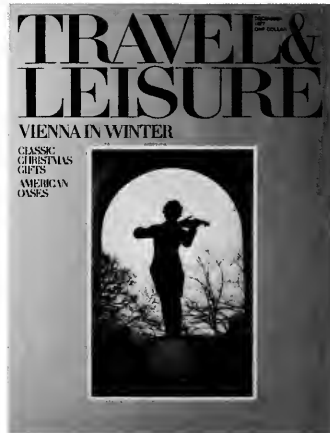
James Makins

James Makins is a potter who has shown his work throughout the United States, including the Smithsonian Institute, Saks Fifth Avenue Gallery, Campbell Soup Co. Museum, and the American Craft Museum. He has taught at the New School for Social Research, Parsons School of Design, Marymount Manhattan, and several other schools. He has twice been awarded an NEA fellowship grant and twice been selected as an artist in residence by NEA. His work has appeared in several major magazines including *House & Garden*, *House Beautiful*, *Smithsonian*, *New York Magazine*, and *American Craft*, and is part of the permanent collection of the Rhode Island Museum.



George Obremski

George Obremski is a well-known freelance photographer based in New York. Some of his major clients are American Express, J. Walter Thompson, and *Food & Wine Magazine*. His commercial photographs have appeared in *Vogue*, *Harper's Bazaar*, *The New Yorker*, the *New York Times*, *Penthouse*, *Travel & Leisure*, and other popular magazines. His work is in the collections of IBM, the Library of Congress, and Price Waterhouse and Co. He has exhibited his work throughout the United States and abroad, including the Museum of Modern Art in New York, Museo Correr in Venice, Italy, Le Musee Francais de la Photographie in Versailles, France, and in a traveling exhibit in China.



Kathleen Wert

Kathleen Wert is an active painter, committed to her work and its exhibition, and a chemist. She has managed to combine successfully in her life a strong commitment to her artwork with a position as a chemist in an international pharmaceutical company. Unlike some of her contemporaries, Kathleen has found that employment in a non-art-related field doing interesting work has helped her to continue as an active, productive artist.

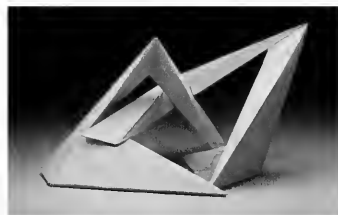


Portfolio of Student Work

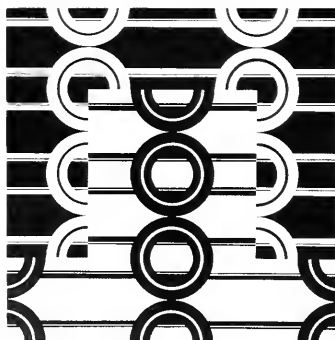
- 14** ***Foundation***
- 16** ***Crafts***
- 20** ***Design***
- 26** ***Fine Arts***
- 32** ***Master of Arts in Education***



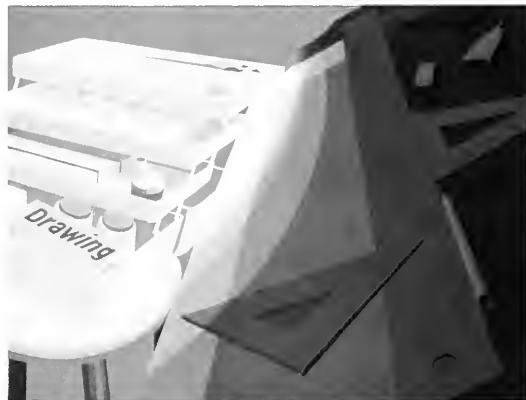
Jeff Johnson



Natalie Carabeta



Piper Shepard



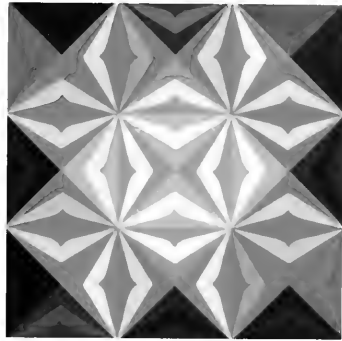
Tom Wozniak
Foundation study of one subject under 3 varying lighting conditions.



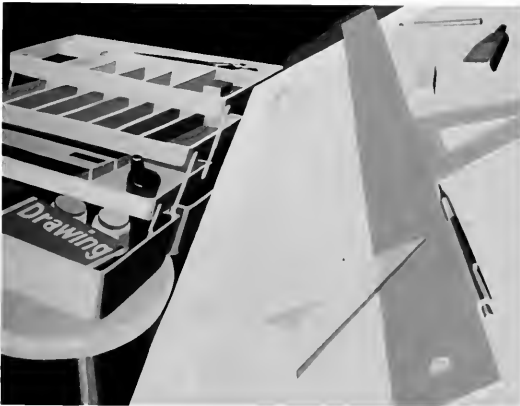
Benjamin Portnoy



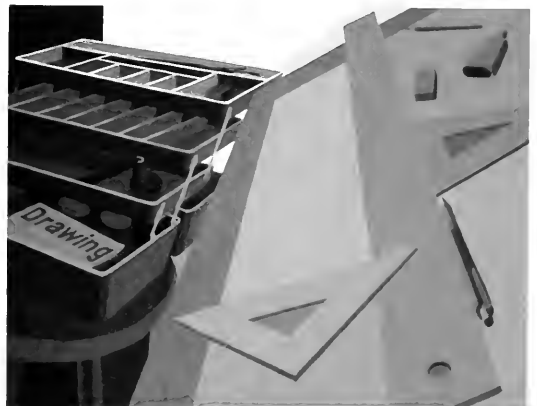
Stacie Horwell



Darcy May



Tom Wozniak



Tom Wozniak

Crafts





Andrea Medalle Wood



Hratch Babikian Metals



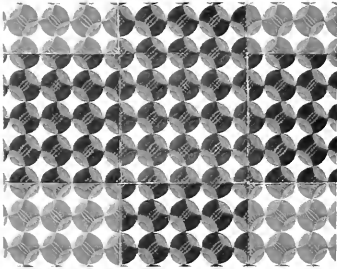
Lisa Glickman Ceramics



Wendy Painter Metals



Shari Koons Fibers



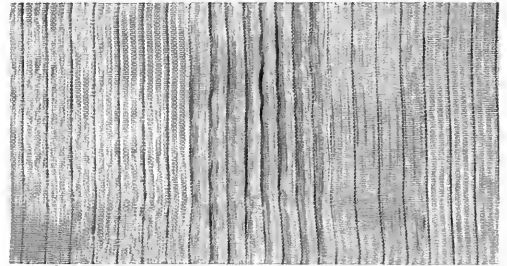
Kushida Taiko Fibers



Scott Regenbogen Wood



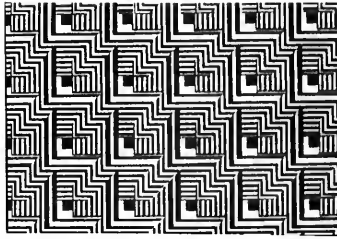
Christian Rafael Ceramics, Glass



Katherine M. Davidson Fibers



Amy Roper Metals



Kushida Taiko Fibers



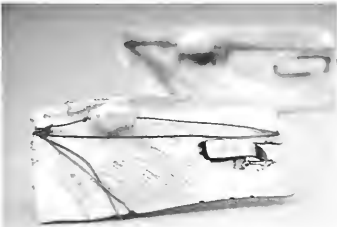
Christian Raphael Ceramics, Glass



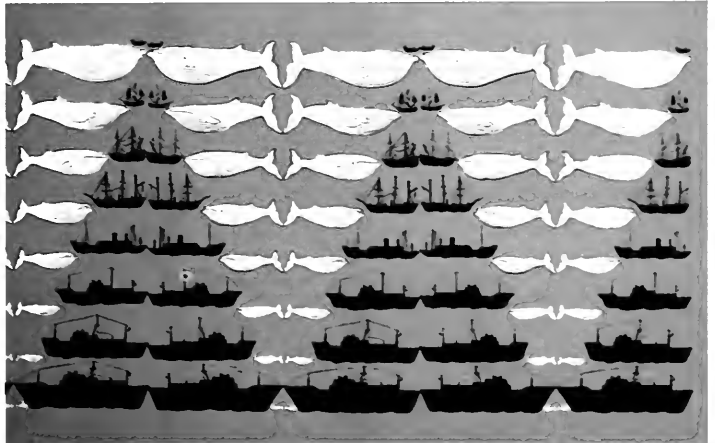
Laurie Chalk Ceramics



Amy Roper Metals



Peter Snamonsky Metals



Barbara Johnson Fibers

Design

A GENERATION OF IDEAS

A GENERATION OF IDEAS

DAVE KOSLOWSKI
JIMMY FREEDMAN
ANNE BERGER
REBEKAH MONTGOMERY
SHIRLEY KOSINTZKY
MARLENE PAGAN
JANET SPRING
PHILIP YURKONIS

A GENERATION OF IDEAS

spic span

VENTAIR

VENTAIR



"There isn't square the Churns."

The coexistence of the cheap, vulgar, the visible, and the secret, give the
 impression of complete transparency.

I DON'T think you need to make up your money and find
 a more or less a good reason for what you are doing.

Quantity is easier than quality. The dominant pricing is reach the largest possible audience in a given time, at a price
 You observe a French history at M. Chevalier's, see so it all the you.

"Isn't your goal you use Dad, don't you wish everyone die?"

"By eighteen, a child born today, IBS have spent more time
 watching television than any other activity but sleep.

I teach you an Oscar Mayer remark that is what it's all about to be
 The human line (lowest) belief is so automatic that it can be easily exploited.

"If you think it's better but it's not." — Chubbins.

"The thing of it is we must live with the thing." — Montaigne.

give

up We all (generally) in front of the screen letting it see, see, think, and
 hear and even participate in it. This leads to a sort of awareness of
 oneself and functioning that it illustrates the true development of
 oneself and independent individualism (people are willing to have their
 own opinions, to discover their own personal identity and to live

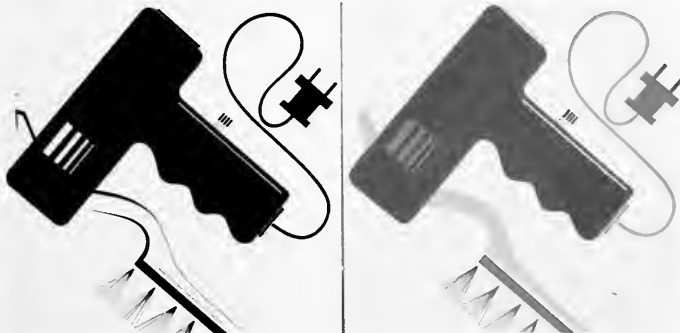
your actively. We are replacing direct experience of the world with
 television's mediation.
 It is personalized but thus, that television, heralded as the most
 complete means of communication, has lost individuality and interaction
 of the social world. Terms.
 Do we not try to restore some interests broader than this
 entertainment which is so completely sure?

identity.



Stephen Piersanti Environmental Design

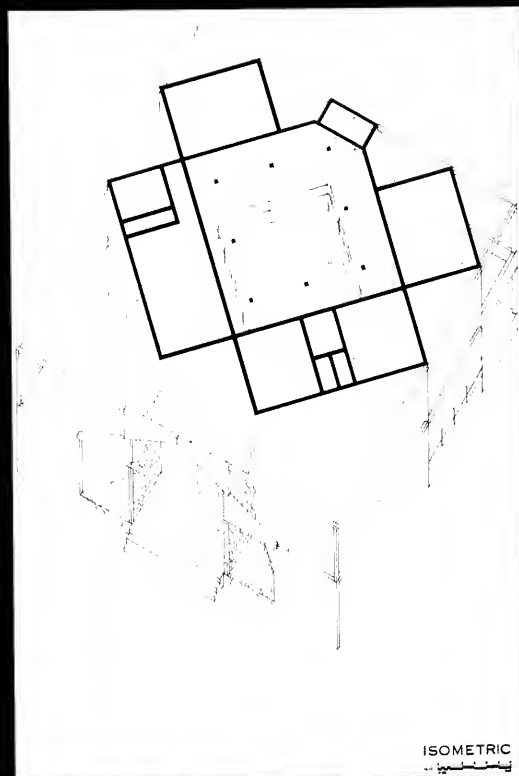
Vivian Sender Graphic Design



Marcella Stroman Graphic Design



Vivian Sender Graphic Design



Paul Shepherd Environmental Design



Chris Mason Illustration



Barbara Cowan Illustration



Bob Nowak Illustration

L'ACCADEMIA
815 JAMES FRANKLIN PARKWAY
SCOTTSDALE, AZ

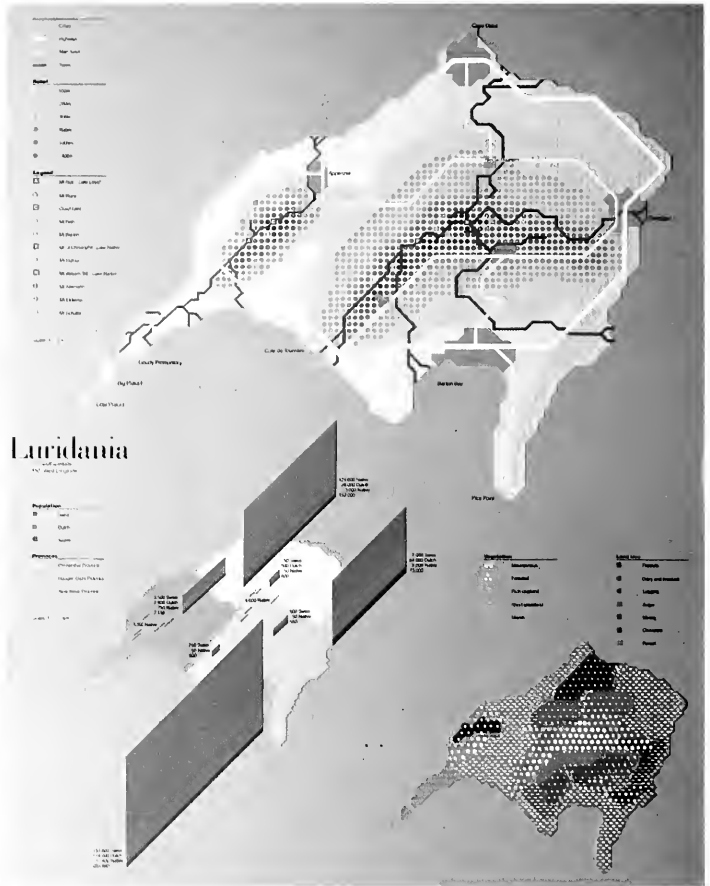
Elizabeth Buchanan Environmental Design



Kathryn Shagas Graphic Design



José Claudio Graphic Design



Rob Henning Graphic Design



Raymond W. Riley Industrial Design



Phillp Yurkonis Industrial Design



Karl Gerhard Environmental Design



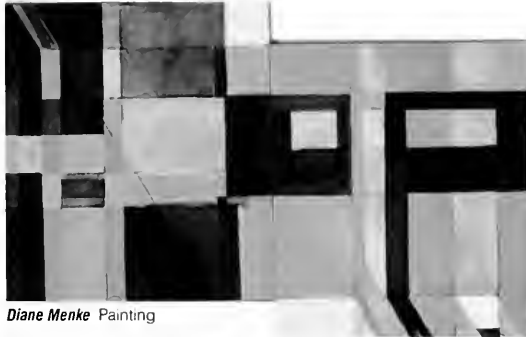
Susan Horvat Illustration



Micheal Shively Illustration

Fine Arts

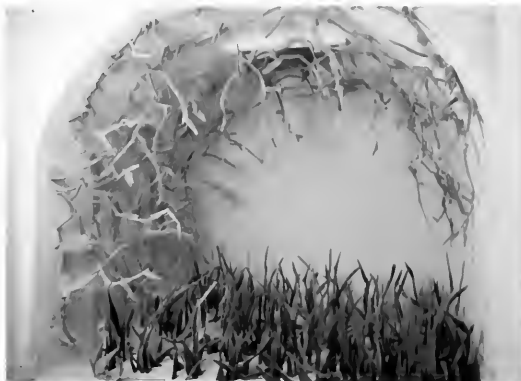




Diane Menke Painting



John Slivjak Painting/ Drawing



Tracy Murno Sculpture



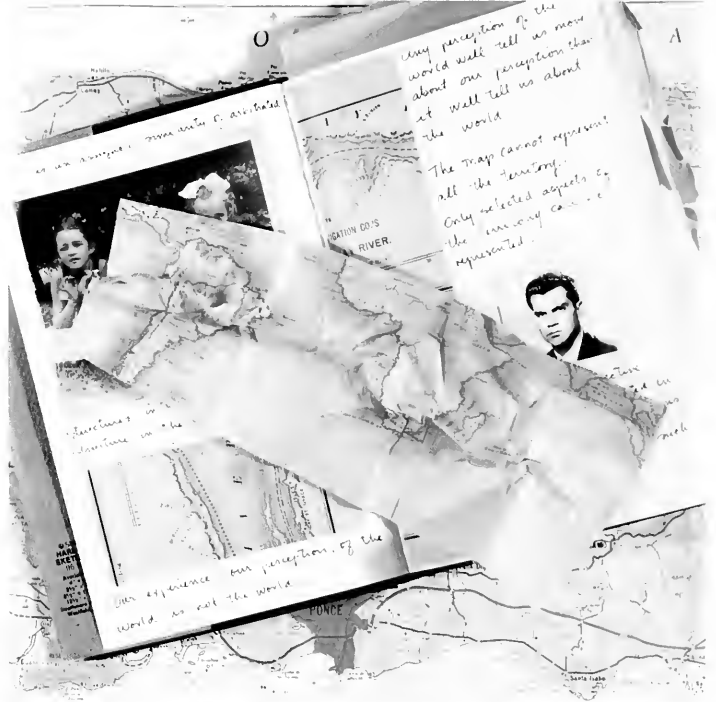
Celeste Ries Photography



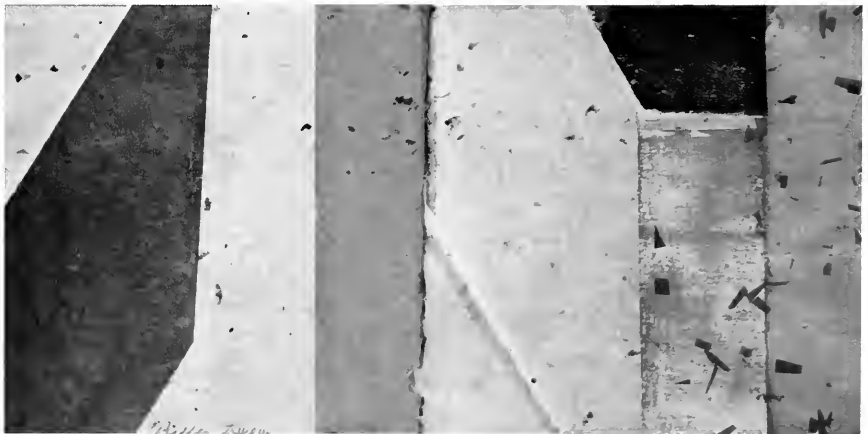
Keith Tuerk Painting



Robert Bricker Sculpture



Maria Martinez-Canas Photography



Shellie Steier Printmaking



Patrick Eck Painting/Drawing



George Barrick Printmaking



Barbara Nell Sculpture
Laury Hopkins
Kathryn Rudolph Tumock



Ed Marco Photography



Mary C. Moran Painting/Drawing



Tom Berry Printmaking



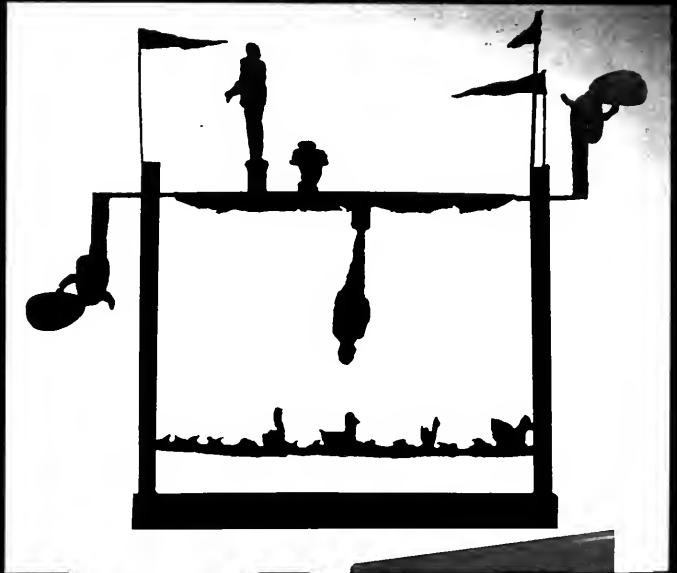
Patricia Pavinski Photography



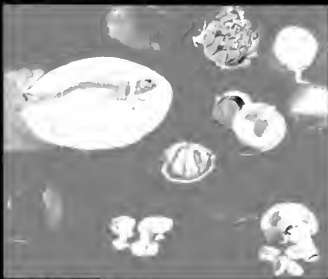
Michael Long Printmaking



Michael Long Printmaking



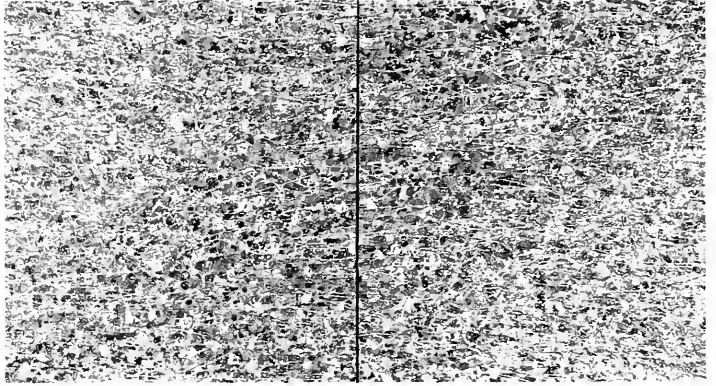
Denise Andrea Ernst Sculpture



Linda Stratton Painting



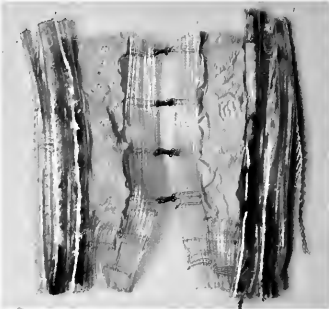
Betti Pettinati-Longnotti



Christlana Flohm



Elizabeth Jones



Elizabeth Jones



Gail Fox

The Programs

| | |
|------------|-----------------------------------------------|
| 40 | <i>Foundation</i> |
| 42 | <i>Crafts</i> |
| 44 | <i>Ceramics</i> |
| 45 | <i>Fibers</i> |
| 46 | <i>Metals</i> |
| 48 | <i>Wood</i> |
| 49 | <i>Design</i> |
| 50 | <i>Environmental Design</i> |
| 53 | <i>Graphic Design</i> |
| 56 | <i>Illustration</i> |
| 60 | <i>Industrial Design</i> |
| 63 | <i>Fine Arts</i> |
| 64 | <i>Painting and Drawing</i> |
| 68 | <i>Photography/Film/Animation</i> |
| 73 | <i>Printmaking</i> |
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Fields of Study

PCA is a comprehensive college of the visual arts, offering a full range of study in art and design. The College maintains demanding standards and encourages students to develop innovative approaches to their work. PCA offers coursework toward a BFA degree in Painting and Drawing, Sculpture, Printmaking, Graphic Design, Illustration, Photography and Crafts; a BS degree in Environmental and Industrial Design, an MA in Art Education; a certificate in Art Education; and a special concentration in Art Therapy.

Studio Major Programs

Sophomore Year

Students choose a major in the sophomore year from one of nine departments:

Craft—which includes Ceramics, Fibers, Metals and Wood
Environmental Design
Graphic Design
Illustration
Industrial Design
Painting and Drawing
Photography /Film
Printmaking
Sculpture

Junior and Senior Years

Students concentrate increasingly in their major during the last two years of study. Many departments offer opportunities to study off campus during this period. Frequent field trips to museums and galleries in Philadelphia and neighboring cities supplement the work in studios and workshops.

The major studio concentration is augmented by required and elective courses in other departments to encourage an awareness of the productive interaction that can occur between the many disciplines available at the college.

Alternative career opportunities are often developed by students stimulated by courses outside their major.

The Fine Arts Major

Beginning with the fall semester of the 1982-83 academic year, sophomore students can take advantage of a new Fine Arts major program. Developed cooperatively by the departments of Painting and Drawing, Photography/Film, Printmaking and Sculpture, students in the program will concentrate in one department but will be required to register for courses in the other three disciplines. In addition, they will enroll in seminars devoted to the examination of critical concerns that bridge the fine arts.

In both the junior and senior years, Fine Arts majors will, in addition to the courses required in their concentration, roster Fine Arts studio courses in which multi-disciplinary and cross-disciplinary approaches to image-making will be encouraged.

Interested students should contact the coordinator of the program in the Painting and Drawing department.

Class Size and Structure

Each department is unique with its own curriculum and structure, but in every department classes are small and casual. Faculty advisors and the generous 11 to 1 student/faculty ratio assure close individual attention and assistance throughout a course of study.

One of the important teaching modes at PCA is the critique or "crit" an evaluation of student work by the instructor with participation by the class. Given informally to the class or individual as often as once a week, "crits" have proven to be an invaluable method for the development of self-criticism which is a major goal in the educational program.

Enrichment Program

To supplement the curriculum offered by each major department, the Faculty and Gallery initiate extra-curricular enrichment. The following is a list of guest lectures, workshops and presentations made throughout the 1981-82 academic year.

Career Development and Placement

Hallmark Cards
Arch Unruh, George Parker

Diversified Energy Systems and Consulting Engineers
Robert D'Angelo, Mike Miacco

Diamond Art Studio
John Taylor

Spencer Gilts
Beverly Coulson

Dimensions, Inc.
Robin Beatty

Craft Department

Ceramics

Ken Vavrek,
Moore College of Art

Robert Winokur,
Tyler School of Art

Jack Thompson,
Moore College of Art

Woofy Bubbles,
Performance Artist

Dorothy Hafner,
Pratt Institute

Metals

Whitney Boin, Jeweler

Ivy Ross, Jeweler

Louis Mueller, Professor, Jewelry and Silversmithing
Rhode Island School of Design

Miriam Sharlin, Jeweler

Terry Wawn, Professor, Jewelry Design,
Brunell Art School

Edward Delarge, Jeweler

Jamie Bennett, Enamelist
Boston University

Wood

Edward Zucca, Furniture Maker/Designer
Robert DeFuccio, Furniture Designer/Writer

Craft Department, Production Lines Symposium Panel

James Carpenter, Glassblower

Angela Cummings, Jeweler

Dorothy Hafner, Ceramicist

Mark Pharis, Ceramicist

Ivy Ross, Jeweler

Design

Environmental Design Department

Dr. Charles Burnette, Architect/Solar Planner

Florinda Doelp, Interior Designer and Corporate Director

Alexander Messinger, Architect/
Structural Researcher

Jay Lamont, Educator

Michael DiPaoli, Designer/Developer

James Snyder, Architect/Interior Designer

Carl Doebley, Architectural Historian

William Krebs, Environmental Designer

David Nelson Beck, Architect/
Computer Design

Steven Poses, Restaurateur

Adolph DeRoy Mark, Architect

Bruce MacNelly, Architect

William Thomas, Botanist/Educator

Graphic Design Department

Laurinda Stockwell, Photographer

Valerie Pettis, Graphic Designer

Keith Godard, Graphic Designer

William Freeman, Graphic Designer

Bob Parker, Design Director,
Smith Kline Beckman

Graphic Design Workshop
Vignelli Associates
Massimo Vignelli
Peter Laundry
Michael Bierut

Marc Treib, Graphic Designer

Symposium on Nuclear Disarmament
Publicity:
Tony Auth, Cartoonist
Billy Grassie, Designer
Dr. Mark Sacharoff, Educator

New York Design Office Lectures:
Chermayeff and Geismar Associates
Stephan Geissbuhler
Keith Helmetag

Gottschalk and Ash
Ken Carbone

J. C. Penney
Mal Bliss
Cooper Woodring

Pentagram
Colin Forbes

Valerie Pettis Design

Works:
Keith Godard
Stephanie Tevonian
Hans van Dijk

Illustration Department

Robert Byrd, Illustrator

Ron Campbell, Art Director, *Fortune Magazine*

Richard Hess, Illustrator

Sue Coe, Illustrator

Elaine Sorel, Artist Representative

Edward Koren, Cartoonist

Bill Ternay, Illustrator

Robert Dennis, Illustrator

Bob Warkulwicz, Designer

Jake Smith, Art Director, *Nursing Magazine*

Industrial Design

Thomas Hicks, Designer,
Sperry Univac

Joseph Mankowski, Designer,
Corning Glass

Robert Issacson,
Robert Issacson Associates

Richard Ruzzin, Designer
General Motors

Dr. Micklus, Author,
"Olympics of the Mind"

Marna Foss, Designer,
Estee Lauder

Jack Gernsheimer, Designer

Pierre Brosseau, Designer,
RCA

Cindy Freedman, Design Consultant

William Sklaroff,
Principal, William Sklaroff Design Associates

Keith Helmetag, Designer,
Chermayeff & Geismar Associates

Michael Leonard, Designer,
Qyx, Division of Exxon

Education

Susan Rodríguez, Art Instructor,
Overbrook School for the Blind

Leon Cohen, Acting Head,
Department of Art Education
Philadelphia Public Schools

Marla Schumaker, Education Department,
Philadelphia Museum of Art—
Museum Education

Fine Arts**Painting Department**

Maurie Kerrigan, Painter

Chris Kolhoffer, Painter

Eric Saxon, Painter, Critic

Ernest Briggs, Painter

Richard Kidd, Painter

Yao-You Xing, Painter

Audrey Flack, Painter

Nancy Unger, Painter

Howard Hussey, Painter, Biographer

Jeff Way, Painter, Performance Artist

Leon Polk-Smith, Painter

Painting Faculty Forums

"The Influence of Rauschenburg"

"Realism, Reality, Representation"

"Subject Matter, Content and Structure"

"Politics in Art"

Films & Video Tapes

"14 Americans"

"Politics: Present Tense:

- 1) Joseph Beuys
- 2) Hans Haacke
- 3) Lucy Lippard
- 4) Alan Kaprow"

Printmaking

Judith Hoffberg, Editor and Publisher

Jacob Landau, Printmaker

Dean Meeker, Printmaker/Sculptor

Garó Antresian, Printmaker/Painter

Dr. Ann Percy, Curator of Drawing,
Philadelphia Museum of Art

Diane Pepe, Professor, Penn State University

Norman Ackroyd, Painter/Printmaker

Sculpture Department

Thomas Golya, Sculptor

Charles McCleary, Sculptor

Judson Nelson, Sculptor

Ronald Bladen,
Parsons School of Design

Special Series Events

Garó Antresian
Artist, Printmaker, Teacher, Author
University of New Mexico

Max Kozloff
Photography Critic

Judy Pfaff
Artist, Sculptor

James Surls
Artist, Sculptor

William Wegman
Video Artist, Photographer

New Independent Films:

Paul Glabicki

Gary Adlestein

Peter Greenaway

Peter Bundy

Gallery Exhibitions:

"Projects for PCA," is an ongoing annual series. An artist or group of artists, is invited to PCA to execute a project or environment specifically designed for the main gallery of the college or an alternate site on campus. Exhibits in 1981-82 included:

Banshees by Terry Rosenberg

Ritzi and Peter Jacobi—Works in Fibers

Paul Thek—Installation

Earthy Bodies—76 Photographs
by Irving Penn

Production Lines: Art/Craft/Design—Pieces by
Wayne Bates, James Carpenter, Angela
Cummings, James Makins, and Janet Prip and
Robin Quigley

Missionary Chronicles: Photographic
Documentation of the Human Condition as
Recorded by Photographers for the General
Board of Global Ministries of the United
Methodist Church, c. 1900-45

Student Annual Exhibition

Artists for Environment Program

This unique program permits sophomores and juniors majoring in painting to enroll for one semester at the Delaware Water Gap National Recreation Area in Walpack Center, New Jersey. This nonprofit foundation, located in unspoiled mountainous isolation, is affiliated with the National Park Service of the U.S. Department of the Interior. Artists for Environment is a community of painters working, living and studying together for concentrated periods, attempting to reorient their identities in nature and their environment.

Each student is provided with his or her own living quarters and studio space. Students work independently, with weekly or biweekly instruction from resident staff. Final reports and evaluations are sent to the student's home institution. Participants in the program work closely with National Park Service personnel—naturalists, historians, and rangers. The curriculum is augmented by trips to museums and galleries, and visiting faculty, artists, photographers, and musicians are available for presentations and critiques on an informal basis.

Additional information and application forms are available in the Office of the Dean of Students.

New Cooperative Program with The Philadelphia College of Textiles and Science

Beginning with the fall semester of the 1982-83 academic year, an agreement between the Philadelphia College of Art and the Philadelphia College of Textiles and Science will permit a limited number of students in each institution to register for a maximum of 4 credits per semester at the sister institution without the payment of additional tuition. Students will be limited to a total of 12 exchange credits during their 4 year enrollment at the home institution. Registration will be available on a selective basis for qualified students and will be restricted to courses not offered at the home institution.

Interested students should apply to the Director of Continuing Studies for additional information and registration materials.

Cooperative and Exchange Programs

For those students who wish to vary their educational experience by studying in different environments, PCA's exchange programs offer an opportunity to spend a semester or a year as a visiting student on the campus of another art college. The following schools share exchange programs with PCA

Atlanta College of Art
Artists for Environment Program, Delaware
Water Gap National Rec. Area
Center for Creative Studies, College of Art and Design
Cleveland Institute of Art
The Cooper Union
Kansas City Art Institute
Maryland Institute, College of Art
Massachusetts College of Art
Minneapolis College of Art and Design
Nova Scotia College of Art and Design
Otis Art Institute of Parsons School of Design
Pennsylvania Academy of Fine Arts
Parsons School of Design
Pratt Institute
San Francisco Art Institute
School of the Art Institute of Chicago
School of the Museum of Fine Arts
Tyler School of Art

Additional information and application forms are available from the Dean of Students.

Foreign and Summer Study Programs

PCA students are encouraged to apply for admission to the visual arts programs at colleges, universities, and institutes in the United States and other countries. Written approval from the PCA chairperson for PCA credit upon successful completion of studies at another institution must be obtained. Summer programs and international art institutes where PCA students have recently enrolled include

The Academies of Fine Arts in Florence and Rome
Blossom-Kent Art Program, Kent State University
Croydon College of Art, England
Epsom College of Art and Design, England
The Fulbright-Hays Grants
Parsons School, Paris, France
Royal College of Art, England
Scandinavian Seminar
Skowhegan School of Painting and Sculpture, Maine
Tyler School of Art in Rome
Yale-Norfolk Summer School, Connecticut

Further information on any of the above programs can be obtained from the Dean of Students.

Academic Advising at the Philadelphia College of Art is designed to provide maximum information and assistance to students from the time they enter the Foundation Program in their freshman year until they complete their final semester as seniors.

In the Foundation year, each student is assigned to a Foundation section. Each Foundation section has two advisors. One advisor, usually a teacher in Foundation, provides academic information. The other advisor, from Student Services, provides information on all the other aspects of life for a student at PCA. Each student in Foundation is required to meet with both advisors at least once each semester, and each student is encouraged to seek out one or both advisors as soon as any difficulties begin to occur.

At the end of the Foundation year when the student selects and enters one of the major departments at PCA, that student is assigned to a faculty member in the department chosen, who serves as that student's advisor for the next three years. Each student meets with his or her advisor at least once a semester to discuss the student's academic program. Students are encouraged to meet with advisors as often as necessary to deal with any and all problems as they arise.

The Honors Program

Beginning with the 1982-83 academic year, the College is initiating an experimental honors program for academically gifted students. Information about the program is available from the Dean of Academic Affairs.

General Program Requirements

General program requirements vary within each department. Departments issue a list of required courses at appropriate times during the year. Majors must follow both departmental requirements for specified courses and the recommended sequence in which these courses are to be taken. The department chairperson must approve any exception to these regulations.

The Art Therapy and Education Programs are special courses of study that are offered in conjunction with a studio major program. Interested students should refer to the program descriptions in those departments.

The College requires an absolute minimum of 132 credits for graduation. In general the basic credit breakdown is as follows:

| | Credits |
|------------------------------------------------------------------------------------|------------|
| Foundation | 18 |
| Major Department credits | 45 |
| Other required credits outside the Department | 6 |
| Remaining electives (9 credits must be taken in a department other than the major) | 18 |
| Liberal Arts | 45 |
| Total | 132 |

Numbering System

The capital letters preceding the digits identify the department; i.e., LA indicates Liberal Arts.

The initial digit is an approximate indication of the level of the course; i.e., 100 indicates a beginning course, 400, a course for the most advanced students. Courses offered for graduate credit are on the 500 level. The second digit indicates the subject category as below:

| | |
|--------|----------------------------------------------------|
| LA 010 | Literature |
| LA 020 | |
| LA 030 | Foreign Languages |
| LA 040 | Art History |
| LA 050 | |
| LA 060 | Social Studies |
| LA 070 | Philosophy |
| LA 080 | Science |
| LA 090 | Interdisciplinary or otherwise unclassified |

The third digit is an arbitrary designation of the particular course. **A** indicates first semester; **B** indicates second semester; **S** indicates a seminar in which the enrollment is limited to approximately 15 students who must have an overall grade point average of at least 3.0.

Students electing the Fine Arts Major register for the following credits:

| | Credits |
|---------------------------|------------|
| Freshman Foundation | 18 |
| Sophomore Required Studio | 9 |
| Major Department Credits | 33 |
| Fine Art Studio Credits | 12 |
| Fine Art Seminar | 6 |
| Studio Electives | 9 |
| Liberal Arts | 45 |
| | 132 |

See page 34 for a description of the Fine Arts Major.

Note:

All curriculum for 1982/83 will be subject to change.

The Foundation Program at the Philadelphia College of Art provides incoming students with a year-long study devoted to perception, skills and methods of orchestrating visual forms. Each student is a member of a section and receives studio instruction through a residency in a Foundation section. Every section has a team of three instructors who are responsible for the communication of the curriculum and the coordinating of the three courses of study: 2D, 3D, and Drawing. Students attend these courses for the full 30 instructional weeks. Each class meets for three hours, twice a week. These courses build awareness of the independent and inter-dependent character of their concerns, stressing precise observation, sound working habits and sensitivity to the material and tools unique to their particular process. Through our curriculum and the interaction of these three courses of study, a new life is given to the student's concept of the visual arts.

Classroom work is enriched by homework, wall reviews, lectures and class trips. The wall reviews monitor and evaluate the work and progress, and, at the same time, encourage a free flow of questions and discussion about the work and the "ongoing" goals of the class.

One faculty member from the section's team is designated as the studio advisor for that section. The students meet individually with this advisor during the semester to discuss their concerns as well as the choice of major and the registration process.



The Foundation studio classes are supported by studio electives offered by the major departments. These electives are designed to acquaint students with standards, techniques, and practices of the major studio areas and to enable the student, with the help of an advisor, to choose a field of concentration at the end of the Foundation year.

The Foundation faculty includes both a cadre of professors attached to the department and representatives from other studio departments in the college. This distribution insures that first year students will have a broad educational experience informed by a variety of view points but focused on the essential departmental goals.

Faculty

- Robert McGovern, Co-Chairperson
- Karen Saler, Co-Chairperson
- Eugene Baguskas
- Thomas Butter
- Dante Cattani
- Sharon Church
- Ron Dorfman
- Eileen Goodman
- Gerald Herdman
- Leon Lugassy
- Al Pastore
- Boris Putterman
- Michael Rossman
- Charles Searles
- Harry Sviak
- Richard Stetser
- Elsa Tarantel
- Sherri Vita
- Lily Yeh

Freshmen are required to be placed in FP 100, 120, and 190 in the fall and spring semesters for a total of 9 credits each semester. In addition, students may be assigned one or more of electives offered by the major department. Electives are 1.5 credits per course and a complete list of those available to freshmen will be issued each semester prior to registration. Six hours of liberal arts credits are required each semester, three in Art History and three in Language and Expression.

FP 100

Drawing

6 hours a week

3 credits semester fall and spring

The student pursues the mastery of drawing through the use of basic materials and techniques. Pencil, charcoal and aqueous media are used with a range of paper. Through involvement with the concerns of perceptual and conceptual drawing the student develops the skill to execute and evaluate the drawn statement.

FP 100

Two-Dimensional Design

6 hours a week

3 credits semester fall and spring

Working with point, line, shape, color, and space, students develop the skills and mastery of two-dimensional form. Projects include the development of the elements of design, composition, color, and the relationship of two-dimensional design to architecture.

FP 100

Three-Dimensional Design

6 hours a week

3 credits semester fall and spring

The student explores the properties of three-dimensional form through the development of work with materials, scale, and form. Projects include three-dimensional sculpture and architectural design with an emphasis on proportion and scale.

Crafts

Ceramics
Fibers
Metals
Wood

The Crafts Department seeks to develop artists/craftspeople of individuality and imagination who can meet the highest professional standards.

Studio experience is provided in the processes and materials of four major crafts areas: ceramics, fibres, metals and wood. There are also offerings in glass and plaster.

Students pursue a course of study planned to develop knowledgeable manipulative and technical skills in the use of many materials. The Department also encourages students to explore creative possibilities of their media through drawing and design assignments.

Majors are encouraged to take at least 6 credits in a craft outside their field of concentration to extend their awareness of the field and its expressive potential. A student who has demonstrated ability in two crafts may work in others in the last two years of the program. A study of the History of Twentieth Century Crafts is advised to support creative work in the studio.

Upon graduation, some students choose to continue study on the graduate level. Other graduates elect to become independent artists operating private studios and shops, teachers of crafts, or consultants to industry. In many cases, individuals combine these occupations so that they can meet their needs and goals.



Faculty

Richard H. Reinhardt, Co-Chairperson
Petras Vaskys, Co-Chairperson
Sharon Church
William Daley
Robert DeFuccio
Larry Donahue
Robert Forbes
Sherry Gibson
Jeannie Jaffe
Roland Jahn
Richard Kagan
Leon Lugassy
Rod McCormick
Warren Seelig
Lizbeth Stewart
Stephanie Tyiska
Robert Worth

All Department courses:

999 Independent Study

3 hours- 6 hours
1.5-3 credits/semester fall-spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Students in every area must attend:

CR 201 A & B

Introduction to Concept Development
3 hours, once a week
1.5 credits semester fall and spring

A two-part course in the study of visual investigation and manipulation of formal ideas

CR 401 A & B

Senior Craft: Crafts Seminar
3 hours, once a week
1.5 credits semester fall and spring

A forum for the discussion of ideas and issues of concern to students of crafts through student participation, guest lecturers, professional offerings. A study of style and the survival techniques of contemporaries working in craft media will be emphasized.

Craft: Ceramics – Required Credits per Year

| Year | Ceramics Major | Studio Electives | Liberal Arts |
|--------------|----------------|------------------|--------------|
| I Foundation | 18 | 3 | 12 |
| II Sophomore | 15 | 6 | 12 |
| III Junior | 15 | 6 | 12 |
| IV Senior | 15 | 6 | 12 |

Introductory (Sophomore) – Required Credits

| | |
|----------------------------------------------|------|
| CR 201 Introduction to Concept Development | 3.0 |
| CR 211 Introduction to Throwing | 3.0 |
| CR 212 Introduction to Handbuilding | 3.0 |
| Craft Introduction Course in Chosen Craft | 6.0 |
| Studio Electives (CR 251 Moldmaking–Casting) | 6.0 |
| Liberal Arts | 12.0 |

CR 211

Introduction to Throwing

6 hours, once a week
3 credits/semester: fall and spring

Beginning studio work with clay using the throwing process and related glazing and firing techniques.

CR 212

Introduction to Handbuilding

6 hours, once a week
3 credits/semester: fall and spring

Beginning studio work with clay using the handbuilding processes of slab, coil, pinch, and pressing from molds, plus related glazing and firing techniques.

Ceramics-Plaster

CR 251 A & B

Moldmaking–Casting

6 hours, once a week
3 credits/semester: fall and spring

Plaster-working skills; model and mold making. Modeling techniques. Preference for registration is given to Crafts majors.

Inlermediate (Junior) – Required Credits

| | |
|------------------------------|------|
| CR 313 Ceramic Technology | 3.0 |
| CR 311 Intermediate Ceramics | 6.0 |
| CR 312 Intermediate Ceramics | 6.0 |
| Studio Electives | 6.0 |
| Liberal Arts | 12.0 |

CR 311 A & B

CR 312 A & B

Intermediate Ceramics

6 hours, twice a week
6 credits/semester: fall and spring

Studio work with clay to develop individual ability with the processes and concepts of the craft. Demonstrations and projects are given by the instructor.

Prerequisite: CR 211 & 212

CR 313 B

Ceramic Technology: Glazes

1.5 hours, once a week
1.5 credits/semester: spring

A lecture and lab course to investigate the theoretical and practical aspects of glazes.

CR 313 A

Ceramic Technology: Clays & Kilns

1.5 hours, once a week
1.5 credits/semester: fall

A lecture and lab course to investigate the theoretical and practical aspects of clays, clay bodies, and kilns.

Advanced (Senior) – Required Credits

| | |
|--------------------------------|------|
| CR 401 Crafts Seminar | 3.0 |
| CR 411 Advanced Ceramic Studio | 6.0 |
| CR 412 Advanced Ceramic Studio | 6.0 |
| Studio Electives | 6.0 |
| Liberal Arts | 12.0 |

CR 411 A & B

CR 412 A & B

Advanced Ceramic Studio

6 hours, twice a week
6 credits/semester: fall and spring

The intensive work in personal development is handled on a one-to-one basis with the instructor. The guidance offered affirms the student's development as a distinct and creative person.

Glass

CR 231 A & B

Introduction to Glass Blowing

3 hours, once a week
1.5 credits/fall and spring

CR 231 A & B

Introductory Glass

6 hours, once a week
3 credits semester fall and spring

Glass is considered as an expressive and creative medium. Students work with molten glass in offhand blowing techniques and with flat glass in stained-glass techniques

CR 331 A & B

Advanced Glass

6 hours, once a week
3 credits semester fall and spring

Glass is considered as an expressive medium and development toward a personal style is encouraged. Students work with hot glass in advanced offhand work: blowing into molds, casting and enameling, as well as advanced stained-glass work incorporating blown and cast pieces on two- and three-dimensional stained-glass problems

Craft: Fibers – Required Credits per Year

| Year | Fibers Major | Studio Electives | Liberal Arts |
|--------------|--------------|------------------|--------------|
| I Foundation | 18 | 3 | 12 |
| II Sophomore | 15 | 6 | 12 |
| III Junior | 15 | 6 | 12 |
| IV Senior | 15 | 6 | 9 |

Introductory (Sophomore) – Required Credits

| | | |
|--------|-------------------------------------------------|------|
| CR 201 | Introduction to Concept Development | 3.0 |
| CR 221 | Introduction to Fibers Media Explorations | 3.0 |
| CR 222 | Introduction to Fibers Structural Investigation | 3.0 |
| Craft | Introduction Course in Chosen Craft | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 221

Introductory Fibers Media Exploration

6 hours, once a week
3 credits/semester fall and spring

Fiber and related materials are explored through a series of developmental assignments. Exploratory work in two and three dimensional form prepares the students for a versatile and solid approach to the fibers media—felted, papermaking, dyeing methods, non-loom structures, etc.

CR 222

Introductory Fibers Structural Investigation

6 hours, once a week
3 credits/semester fall and spring

Structural processes in weaving are explored in the development of two and three dimensional forms. Through a variety of both on and off loom constructions, the student is encouraged to investigate the form which is fundamental to the textile.

Intermediate (Junior) – Required Credits

| | | |
|--------|--------------------------------|------|
| CR 334 | Fibers Technology | 3.0 |
| CR 321 | Intermediate Surface Design | 6.0 |
| CR 322 | Intermediate Structural Fibers | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 321 A & B

Introduction to Surface Design

6 hours, once a week
3 credits/ semester fall and spring

Introductory class in fabric design emphasizes the technical and conceptual potentials of the media. Course material focuses on both resist and screen-printing processes, including work with dye and pigment, their characteristics and applications; photo, film and paper stencil procedures.

CR 322 A & B

Intermediate Structural Fibers

6 hours, once a week
3 credits semester fall and spring

Through a series of developmental assignments, the student becomes familiar with a loom through appropriate exercises. A continuation of advanced off-loom projects

CR 334 A

Fibers Technology

1.5 hours, once a week
1.5 credits/semester fall

This lecture course systematically investigates a wide range of fabric structures from simple to complex weaves. Students draft weave structures to better understand the range of fabrics possible on a multi-harness loom. The aesthetics of woven cloth are also discussed with a focus on the kind of line, stripe, pattern and texture particular to the textile structure

CR 334 B

Textile History

1.5 hours, once a week
1.5 credits semester spring

This lecture course surveys the major textile cultures of the world including Egyptian, Pre-Columbian, Chinese, French, English, utilizing slides, books, and examples from the textile collection. The various textile styles are related to their historical, religious and social background, as well as to the art and decorative art occurring simultaneously

Advanced (Senior) – Required Credits

| | | |
|--------|-----------------------------------|------|
| CR 401 | <i>Crafts Seminar</i> | 3.0 |
| CR 423 | <i>Advanced Surface Design</i> | 6.0 |
| CR 425 | <i>Advanced Structural Fibers</i> | 6.0 |
| | <i>Studio Electives</i> | 6.0 |
| | <i>Liberal Arts</i> | 12.0 |

CR 423 A & B
Advanced Surface Design
6 hours, once a week
3 credits/ semester: fall and spring

Advanced conceptual and technical problems are presented, based on knowledge and experience acquired from previous semesters. Students are required to further investigate areas specifically related to their interests. Emphasis is placed on self development and structuring of personal assignments.

CR 425 A & B
Advanced Structural Fibers
6 hours, once a week
3 credits/semester: fall and spring

Suitably complex problems based on the knowledge and experience acquired in previous years with further investigation into specific techniques for special projects. Emphasis is placed on self-development and structuring of personal assignments. Portfolio preparation. An independent study program is possible with the approval of the instructors.

Craft: Metals – Required Credits per Year

| Year | Metals Major | Studio Electives | Liberal Arts |
|------|-------------------|------------------|--------------|
| I | <i>Foundation</i> | 18 | 3 |
| II | <i>Sophomore</i> | 15 | 6 |
| III | <i>Junior</i> | 15 | 6 |
| IV | <i>Senior</i> | 15 | 6 |

Introductory (Sophomore)—Required Credits

| | | |
|--------|-----------------------------------------------|------|
| CR 201 | <i>Concept Development</i> | 3.0 |
| CR 241 | <i>Introduction to Jewelry and Metalwork</i> | 3.0 |
| CR 242 | <i>Introduction to Metalsmithing</i> | 3.0 |
| CR 245 | <i>Metal Technology</i> | 3.0 |
| Craft | <i>Introduction to Chosen Course in Craft</i> | 6.0 |
| | <i>Studio Electives</i> | 3.0 |
| | <i>Liberal Arts</i> | 12.0 |

CR 241
Introductory Jewelry and Metalworking
3 hours, twice a week
3 credits/semester: fall and spring

An introduction to the fundamental techniques of metalworking.

CR 242
Introductory Metalsmithing
6 hours, once a week
3 credits/semester: fall and spring

An introduction to the fundamentals of the making of flat and hollow ware.

CR 243
Jewelry Design and Rendering
3 hours, once a week
1.5 credits/semester: spring

This course explores the techniques of drawing, rendering and model making, particular to the design of one of a kind as well as mass produced jewelry items. Emphasis is placed on technique and skill development necessary to communicate and evaluate ideas prior to making.

CR 244
Metal Chasing and Related Tool Making
3 hours, once a week
1.5 credits/semester: spring

This course is an introduction to relief chasing in metal, the development of design, and an exploration of materials, methods and techniques necessary to the production of objects in this process. Emphasis is placed on small tool making, including properties of steel and methods of hardening and tempering.

CR 245 A & B
Metals Technology
1.5 hours, once a week
1.5 credits/semester: fall and spring

A lab, lecture, and demonstration course investigating the theoretical, practical, and physical properties of metals and other materials as they relate to methods of construction, forming, and finishing. Maintenance of related tools and equipment will be studied.

CR 246
Production Jewelry
3 hours, once a week
1.5 credits/semester: fall

The production of jewelry that is designed specifically for a broad market is the focus of this course. Techniques that are especially applicable to the manufacture of jewelry in quantity at a reasonable cost will be stressed. Basic bookkeeping, marketing principles and methods of display will be covered to encourage sound business practices and enable the student to move more easily into the marketplace. After sufficient exploration of form and process, each student will be expected to produce a small collection of jewelry accompanied by his or her portfolio and ledger. Prerequisite: 1.5 credits in jewelry or metalsmithing.

CR 247

Small Scale Casting

3 hours, once a week

1.5 credits/semester fall

Students cast in bronze and/or silver to produce sculpture or jewelry. Different casting techniques are used, and an emphasis is placed on the lost wax process. Working methods for the wide variety of waxes available are covered and simple wax working tools are made. Once the wax is burned out, each student does his/her own casting using centrifugal, steam-pressure, vacuum-assist, and gravity-pour methods. In addition to instruction on professional casting equipment, simple homemade equipment is shown and explained. Moldmaking techniques for wax originals and vulcanized rubber moldmaking for wax-injected multiples and modules are demonstrated.

Intermediate (Junior) – Required Credits

| | | |
|--------|--------------------|------|
| CR 341 | Intermediate Metal | 6.0 |
| CR 342 | Intermediate Metal | 6.0 |
| | Studio Electives | 9.0 |
| | Liberal Arts | 12.0 |

CR 341 A & B

CR 342 A & B

Intermediate Metal

6 hours, twice a week

6 credits/semester: fall and spring

The course develops metalworking techniques and concepts toward increased skills and individual developments.

Advanced (Senior) – Required Credits

| | | |
|--------|------------------------|------|
| CR 401 | Crafts Seminar | 3.0 |
| CR 441 | Advanced Metals Studio | 6.0 |
| CR 442 | Advanced Metals Studio | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 441 A & B

CR 442 A & B

Advanced Metals Studio

6 hours, twice a week

6 credits/semester: fall and spring

The intensive work in personal development is handled on a one-to-one basis with the instructor. The guidance offered affirms the student's development as a distinct and creative person.

Craft: Wood – Required Credits per Year

| Year | Wood Major | Studio Electives | Liberal Arts |
|---------------------|-------------------|-------------------------|---------------------|
| <i>I</i> Foundation | 18 | 3 | 12 |
| <i>II</i> Sophomore | 15 | 6 | 12 |
| <i>III</i> Junior | 15 | 6 | 12 |
| <i>IV</i> Senior | 15 | 6 | 12 |

Introductory (Sophomore) – Required Credits

| | | |
|--------|-------------------------------------|------|
| CR 201 | Introduction to Concept Development | 3.0 |
| CR 261 | Introduction to Woodworking | 3.0 |
| CR 261 | Introduction to Woodworking | 3.0 |
| Craft | Introduction Course in Chosen Craft | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 261 A & B

Introductory Woodworking

6 hours, once a week

3 credits/semester: fall and spring

An introduction to basic woodworking, hand and machine tools, wood joinery, and adhesives along with an exploration of the design possibilities in wood.

Intermediate (Junior) – Required Credits

| | | |
|--------|--------------------------|------|
| CR 364 | Wood Technology | 3.0 |
| CR 361 | Intermediate Woodworking | 6.0 |
| CR 362 | Intermediate Woodworking | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 361 A & B

CR 362 A & B

Intermediate Woodworking

6 hours, twice a week

6 credits/semester: fall and spring

Further investigation of woodworking techniques, processes, joinery, and structure. Furniture design problems involving solid and plywood case construction and chairs. Full-scale working models to be produced by the student.

CR 364

Wood Technology

1.5 hours, once a week

1.5 credits/semester: fall and spring

A lecture course that deals with the fundamentals of machine technology and maintenance, the operating of a shop, and other practical aspects of woodworking.

Advanced (Senior) – Required Credits

| | | |
|--------|----------------------|------|
| CR 401 | Crafts Seminar | 3.0 |
| CR 461 | Advanced Woodworking | 6.0 |
| CR 462 | Advanced Woodworking | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

CR 461 A & B

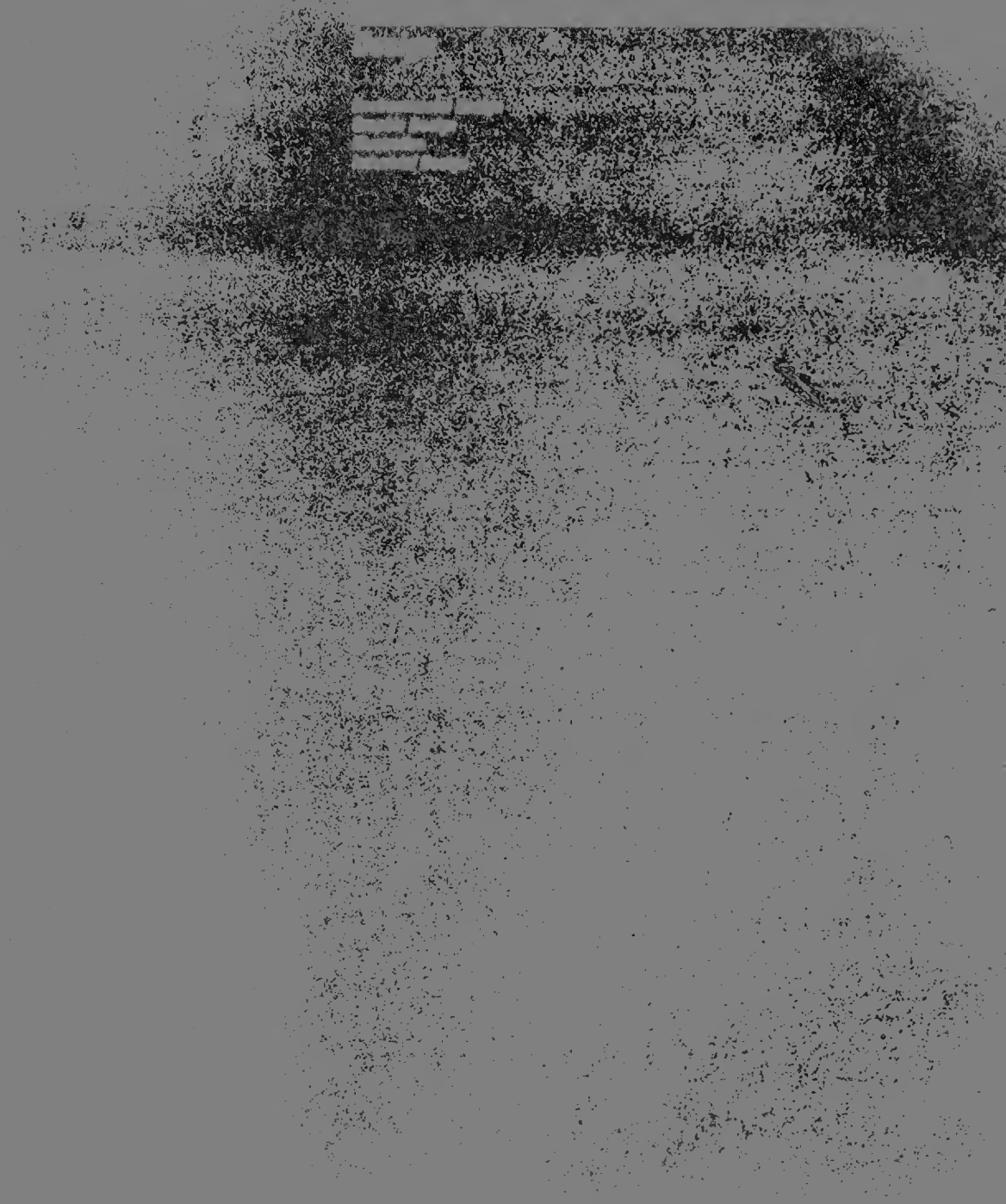
CR 462 A & B

Advanced Woodworking

6 hours, twice a week

6 credits/semester: fall and spring

Intensive work in personal development is handled on a one-to-one basis with the instructor. Emphasis on the design and construction of furniture with full-scale working models to be produced by the student.



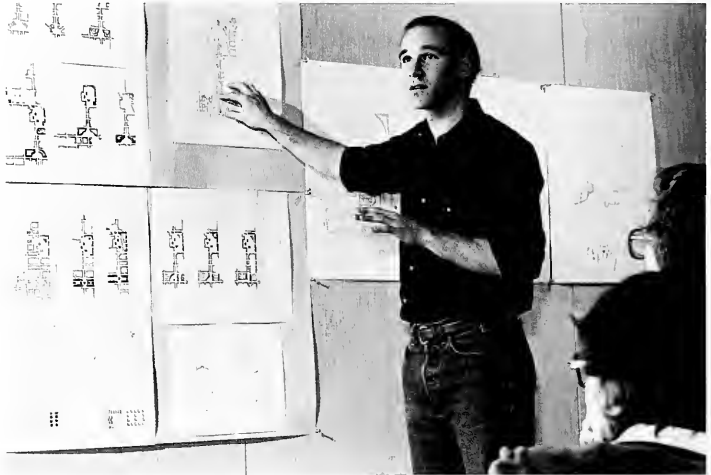
Environmental Design

Environmental Design is a pre-professional program concentrating in architecture and interior design. Landscape architecture and urban design courses supplement the primary program. The Environmental Design Department seeks to educate students to balance skill with responsibility; invention with tradition; study of detail with broad vision; hard work with enjoyment.

Introductory courses concentrate on structure, materials, and energy with an emphasis on design procedure. Subsequent studios explore contemporary problems and solutions in architecture and other design areas, reinforced with appropriate courses in environmental controls, professional practices, and skills.

Recognizing the importance of practical experience, the department requires a special senior thesis. Students spend their last semester on an individually selected design project, working with a practicing design professional outside the department.

Recent graduates of the environmental design program have successfully pursued a variety of positions and careers in the field. Some have chosen graduate work in architecture, planning, and landscape architecture; others have used their training to start an independent design practice.



Faculty

Larry Mitnik, Chairperson
John Chase
Scott Davis
Robert McCauley
William Menke
Richard Meyer
David Schoenhard
Susan Snyder
Richard Stange

Design Advisory Program

David Beck
Edwin Bronstein
Duncan Buell
Theodore Capers
Charles Dagit
Barry Eiswerth
John Gallery
Alan Greenberger
David Karp
Stephen Kieran
John Thrower

Liberal Arts Requirements

LA 387, Applied Psychology of Design and/or
LA 388, Perception
6.0 credits of: History of Design and/or
Architecture, and/or The City.

Freshman Elective

EN 101
Design Studio
3 hours, once a week
1.5 credits/semester, fall and spring

Introduction to the concerns, techniques, and processes of environmental design. Exploration of design considerations for existing and new environments.

Note:

All curriculum for 1982/83 will be subject to change.

Environmental Design – Required Credits per Year

| Year | Environmental Design Major | Studio Electives | Liberal Arts |
|--------------|----------------------------|------------------|--------------|
| I Foundation | 18 | 3 | 12 |
| II Sophomore | 15 | 6 | 12 |
| III Junior | 15 | 6 | 12 |
| IV Senior | 15 | 6 | 12 |

Introductory (Sophomore) – Required Credits

| | |
|---------------------------------|------|
| EN 202 Structure & Construction | 3.0 |
| EN 210 Design Studio | 4.5 |
| EN 211 Design Studio | 4.5 |
| EN 214 Skills I – Drawing | 3.0 |
| Studio Electives | 6.0 |
| Liberal Arts | 12.0 |

EN 202 A & B
Structure and Construction
 3 hours, once a week
 1.5 credits/semester: fall and spring

A study of natural and man-made structures, their principles, and applications. Development of the ability to understand forces and recognize their corresponding forms. An introduction to the built environment from the standpoint of materials and how structures are assembled or rehabilitated.

EN 210
Design Studio
 3 hours, three times a week
 4.5 credits/semester: fall

The primary purpose of this studio is the development of a conscious design procedure. The work consists of a variety of short discrete problems, stressing the visual aspects of design procedure.

EN 211
Design Studio
 3 hours, three times a week
 4.5 credits/semester: spring

A continuation of the concerns of EN 210 with particular attention to residential building types. Prerequisite: EN 210

EN 212 A & B
Alternate Energy: Solar
 3 hours, once a week
 1.5 credits/semester: fall and spring

Introduction to the principles, properties, and technology of solar energy. Problems focusing on the analysis and development of natural energy systems for the heating and cooling of spaces. Particular emphasis is placed on the integration of active, passive, and hybrid solar designs for energy conservation in existing and new structures.

EN 214 A & B
Skills I – Drawing
 3 hours, once a week
 1.5 credits/semester: fall and spring

This studio addresses the craftsmanship and vocabulary of traditional architectural drawing with emphasis on the needs of the designer.

EN 220
Design Seminar
 3 hours, once a week
 1.5 credits: fall

Lectures, field trips, and discussions with guests and staff exploring the elements of architectural, interior, landscape, and urban design. Emphasis is placed on professional accomplishments and new directions in environmental design. Research dealing with topic relevant to seminar is required.

Intermediate (Junior) – Required Credits

| | |
|------------------------------|------|
| EN 301 Programming | 1.5 |
| EN 310 Design Studio | 4.5 |
| EN 311 Design Studio | 4.5 |
| EN 314 Skills II – Rendering | 3.0 |
| EN 320 Design Seminar | 1.5 |
| Studio Electives | 6.0 |
| Liberal Arts | 12.0 |

EN 301
Programming
 3 hours, once a week
 1.5 credits/semester: fall

Explores pre-design problem identification within the context of the design process. Emphasis is placed on the methodologies involved in identifying users' needs, performance characteristics, and functional requirements.

EN 302 A & B
Environmental Control Systems
 3 hours, once a week
 1.5 credits/semester: spring

An examination of mechanical systems, components, and materials used to control and affect interior exterior environments: illumination, acoustics, waste disposal, climate control.

EN 310
Design Studio
 3 hours, three times a week
 4.5 credits/semester: fall

Problems given at various scales and degrees of complexity: interiors, architecture, and planning. Emphasis is placed on design procedures and the relationship between programming and design resolution. Prerequisite: EN 211

EN 311
Design Studio
 3 hours, three times a week
 4.5 credits/semester: spring

A continuation of EN 310 with particular emphasis on environments for special uses and populations. Prerequisite: EN 310

EN 314 A & B

Skills II – Rendering

3 hours, once a week

1.5 credits/semester: fall and spring

Instruction in the use of various media to communicate design ideas. Emphasis is placed on the use of rendering as a design tool as well as a method of presentation to clients.

EN 316 A & B

Urban Design

3 hours, once a week

1.5 credits/semester: fall and spring

An investigation of the meaning of urban form and structure and the potential of architecture at the scale of the city, developed by the introduction of historical precedent as a design resource, theory and tactics of an urban design method, structured in the context of short studio problems.

EN 320

Design Seminar

3 hours, once a week

1.5 credits: fall

Lectures, field trips, and discussions with guests and staff exploring the elements of architectural, interior, landscape, and urban design. Emphasis is placed on professional accomplishments and new directions in environmental design. Research dealing with topic relevant to seminar is required.

999 Independent Study

3 hours–6 hours

1.5-3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Advanced (Senior) – Required

Credits

| | | |
|--------|---------------------------------|------|
| EN 401 | Programming | 1.5 |
| EN 410 | Design Studio | 3.0 |
| EN 411 | Thesis | 4.5 |
| EN 414 | Skills III – Contract Documents | 3.0 |
| EN 420 | Design Seminar | 1.5 |
| EN 430 | Portfolio Development | 1.5 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

EN 401

Programming

3 hours, once a week

1.5 credits/semester: fall

This course is a continuation of EN 301, expanding upon the research methodologies and principles of programming introduced during the previous year. Thesis proposals are submitted for faculty review and approval followed by the development of individual programs for the senior thesis. Prerequisite to EN 411.

EN 410

Design Studio

3 hours, two times a week

4.5 credits/semester: fall

Larger scale projects which require orderly analysis of program and clarification of the designer's goals through integration of visual form, functional relationships, and building technologies. Prerequisite: EN 311

EN 411

Thesis

3 hours, three times a week

4.5 credits/semester: spring

Unique opportunity for students to pursue a design project of their choice under the guidance of a non-faculty, professional designer. Thesis topic and program proposal must be approved by faculty by mid-term fall semester. Prerequisite: EN 410/En 401

EN 413 A & B

Landscape Design

3 hours, once a week

1.5 credits/semester: fall and spring

An introduction to landscape architecture: site analysis, design and environmental systems. Understanding is developed through a progression of problems from urban and interior gardens to larger scale landscapes.

EN 414 A & B

Skills III – Contract Documents

3 hours, once a week

1.5 credits/semester: fall and spring

Instruction in, and the production of, a complete set of documents for construction, including working drawings, contracts, and specifications.

EN 420

Design Seminar

3 hours, once a week

1.5 credits/semester: fall

Lectures, field trips, and discussions with guests and staff, similar to EN 320. Seniors are required to research a topic relevant to the seminar and make a verbal presentation in class.

EN 430

Portfolio Development

3 hours, once a week

1.5 credits/semester: spring

Instruction and professional assistance in the development of written, photographic and graphic materials for resumé and portfolio presentation.

Those students interested in an Interior Design concentration in Environmental Design may substitute any of the following courses to fulfill the departmental elective portion of their program.

IN 301E

Furniture Design

1.5 credits

IN 302E

Fabric Production and Application

1.5 credits

Words, symbols and images are the basis of graphic design. Students in the Graphic Design Department learn how these elements are united to advertise, teach and inform. They are offered instruction in advertising, publications, exhibits, packaging, and sign systems.

Throughout the three years of the major program, courses in graphic application are combined with exploratory visual studies in drawing, color, photography, and typography. Faculty members, professional designers all active in the field, offer students many opportunities to learn about career possibilities in corporations, institutions and design studios. Field trips to studios, print shops and paper plants are an integral part of the curriculum.

Graduates of the program enter careers as in-house designers for corporations, publishers, schools, architects and advertising agencies or as independent, self-employed designers.



Faculty

Kenneth Hiebert, Chairperson
Hans-U. Allemann
Jerome Cloud
David Gibson
Joel Katz
William Longhauser
Penelope Malish
Laurinda Stockwell
Christine Zelinsky

Graphic Design – Required Credits per Year

| Year | Graphic Design Major | Studio Electives | Liberal Arts |
|--------------|----------------------|------------------|--------------|
| I Foundation | 18 | 3 | 12 |
| II Sophomore | 15 | 3 | 12 |
| III Junior | 16.5 | 6 | 12 |
| IV Senior | 9 | 12 | 12 |

Introductory (Sophomore) — Required Credits

| | |
|--------------------------------|------|
| GD 210 Letterform Design | 3.0 |
| GD 211 Descriptive Drawing | 6.0 |
| GD 213 Basic Design | 6.0 |
| PF 211 Intro. to Photography 1 | 3.0 |
| Liberal Arts | 12.0 |

GD 209

Graphic Design

History of Graphic Design

An introduction to the history of graphic design from the late nineteenth century to the present, showing the evolution of the contemporary graphic designer. A lecture course with regular discussions and occasional related visual projects.

GD 210

Letterform Design

3 hours, once a week
1.5 credits/semester: fall and spring

An understanding of letter forms proceeds from a study of proportions based on exacting observation and comparative perceptual studies; they are drawn and painted by hand so that the student becomes independent of mechanical aids.

GD 211

Descriptive Drawing

6 hours, once a week
3 credits/semester: fall and spring

Observation and drawing analysis of simple man-made objects. Second semester introduction to drawings from organic forms.

PF 211 A

Introduction to Photography I

6 hours, once a week
3 credits/semester; fall and spring

See description under Photography/Film.

GD 213

Basic Design

3 hours, twice a week
3 credits/semester: fall and spring

Developing diverse approaches to solving design and simple communications problems. Serial techniques for the development and evaluation of design solutions.

Intermediate (Junior) – Required Credits

| | |
|-------------------------------------------------------------|------|
| GD 306 Typography | 6.0 |
| GD 311 Communications | 6.0 |
| GD 310 Photo Emphasis | 3.0 |
| GD 315 Production Seminar (2nd- or 3rd-year requirement) | 1.5 |
| Studio Electives | 6.0 |
| Liberal Arts | 12.0 |

GD 306

Typography Emphasis

6 hours, once a week
3 credits/semester: fall and spring

Study of the organization and design of verbal information in relation to other graphic elements.

GD 310

Photo Emphasis

6 hours, once a week
3 credits/semester: fall or spring

The refinement of photographic techniques and visualization for use in communications design.

GD 311

Communications

6 hours, once a week
3 credits/semester: fall and spring

Elementary communications problems including research. Synthesis of typographic-illustrative content.

GD 314

Advanced Drawing

3 hours, once a week
1.5 credits/semester: fall and spring

Experimentation of media and introduction to figure drawing.

GD 315

Production Seminar

3 hours, once a week
1.5 credits/semester: fall

A course to familiarize the student with the technical aspects of graphic reproduction, services, and processes and their specification.

| Advanced (Senior) – Required | Credits |
|-------------------------------------|----------------|
| GD 411 <i>Identity Programs</i> | 6.0 |
| GD 421 <i>Problem Solving</i> | 6.0 |
| <i>Electives</i> | 12.0 |
| <i>Liberal Arts</i> | 12.0 |

GD 315
Production Seminar
 (see Junior Year)

GD 411
Identity Programs
 6 hours, once a week
 3 credits/semester fall and spring

The application of programmatic studies to solve problems of identification of a firm or organization as required in a variety of specific situations of space, scale, and material

GD 421
Problem Solving
 6 hours, once a week
 3 credits/semester fall and spring
 Developing approaches to solving communications problems of diverse character. Increasingly practical application. Emphasis on developing multiple responses to problems.

999 Independent Study
 3 hours- 6 hours
 1.5-3 credits/semester fall- spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Illustrators give visual substance to thoughts, stories and ideas. The Illustration Department seeks to educate its students to prepare them for entry into the fields of book and periodical publishing, promotion, education, advertising or television.

During the first year of the major program, emphasis is placed upon drawing, pictorial composition, design and studies in the fine arts including painting, art history, and photography. In the junior and senior years, assignments focus more specifically on commercial illustration problems. Classroom work is supplemented by increasingly individualized student-teacher relationships. Visiting critics and professionals offer added insight based on their experience in the field.

Because illustrators must collaborate with writers, art directors, and clients, special coursework is required to give the student practice working in groups.

Though the field is a highly competitive one, it has recently developed new vitality and importance. Graduates have found that illustration affords rewarding opportunities for those who are dedicated to their profession.



Faculty

Ruth Lozner, Chairperson
Edmund Ferszt, Assistant to the Chairperson
Carolyn Croll
Benjamin Eisenstat
Jane Eisenstat
Martha Erlebacher
Frank Galuszka
Albert Gold
James Lakis
David Noyes
Edward O'Brien
Jeffery Pike
Barbara Daley-Schwab
Phyllis Purves-Smith
Elaine Sorel
Robert Stein
Stephen Tarantal
William Ternay
Anthony Visco
Sherri Vita
Steven Weiss
Peter White

Illustration – Required Credits per Year

| Year | Illustration Major | Studio Electives | Liberal Arts | |
|------|--------------------|------------------|--------------|----|
| I | Foundation | 18 | 3 | 12 |
| II | Sophomore | 18 | 3 | 12 |
| III | Junior | 16.5 | 4.5 | 12 |
| IV | Senior | 10.5 | 13.5 | 9 |

Introductory (Sophomore) – Required Credits

| | | |
|----------------------------------------------------------------|-------------------------|------|
| IL 200 | Pictorial Foundations | 6.0 |
| IL 201 | Design Foundations | 6.0 |
| IL 202 | Figure Anatomy | 5.0 |
| IL 203 | History of Illustration | 1.0 |
| <i>Studio Electives (Introduction to Photography required)</i> | | |
| | Liberal Arts | 12.0 |

IL 200 A & B

Pictorial Foundations

6 hours, once a week
3 credits/semester: fall and spring

Introduction to drawing and painting skills as they relate to illustration. Objective visual perception, clarity in drawing and technical facility are stressed. Continuing slide lectures expose the student to applicable areas of art history. Also presented are methods of research and development useful in developing illustrations.

IL 201 A & B

Design Foundations

6 hours, once a week
3 credits/semester: fall and spring

Design is viewed as a process that integrates a variety of factors common to problem solving—problem definition, research, logic, free association, and the like—in conjunction with the appropriate formal visual elements (line, shape, color, proportion, etc.). Problem solutions will be by comparison of options rather than by single chance solutions. In the second semester, the design process will also consider processes (stencils, xerography printing from relief surfaces) as well as direct drawing and graphic translations.

IL 202 A & B

Figure Anatomy

2 hours, once a week (lecture)
3 hours, once a week (drawing lab)
2.5 credits/semester: fall and spring

Focus on the investigation and application of line, plane, mass, light and shade, shadow, perspective, anatomy and proportion as they relate to figure drawing. Weekly sessions include a lecture, demonstrations from the skeleton, and drawing from life.

IL 203 A & B

History of Illustration

Fall, 1½ hours, alternate weeks
5 credits/semester, alternate weeks

A series of lectures highlighting major trends and artists in the field of illustration. The historical context of illustration, as it relates to varying societal factors, will serve as the unifying thread for this brief survey.

IL 207

Calligraphy (general elective)

3 hours, once a week
1.5 credits/semester: fall and spring

Classic and current information with emphasis on penmanship—cursive, uncials, Spencerian script, and Roman letterforms are presented.

IL 208

Letterforms (general elective)

3 hours, once a week
1.5 credits/semester: fall and spring

Investigation of classical and modern letterforms with emphasis on contemporary applications, i.e., logo types, posters, and a variety of design formats. Comprehensive as well as finished rendering covered.

IL 209

Water Based Illustration Media

3 hours, once a week
1.5 credits/semester: fall and spring

Investigations of opaque and transparent water-based media and their applications in the illustration field.

PF 100 E PF 211 A

Introduction to Photo I

3 or 6 hours, once a week
1.5 or 3 credits/semester: fall or spring

Introduction to basic concepts, processes, and techniques of photography including camera usage, exposure, darkroom procedures, lighting, and their continued applications. This course has to be taken in the first or second semester of the sophomore year.

Intermediate (Junior)—Required Credits

| | | |
|------------------------------------------------------------|--------------------------|------|
| IL 300 | Illustration Methods | 6.0 |
| IL 301 | Design Methods | 3.0 |
| IL 206 | Materials and Techniques | 3.0 |
| IL 302 | Figure Utilization | 1.5 |
| <i>Select 1 of the following for a total of 3 credits:</i> | | |
| IL 304 | Design Groups | 3.0 |
| IL 303 | Figure Utilization | 3.0 |
| | Studio Electives | 4.5 |
| | Liberal Arts | 12.0 |

IL 300 A & B**Illustration Methods**

6 hours, once a week
3 credits/semester, fall and spring

This course deals with the development of narrative imagery, pictorial illusion and space and their combined potential for communication. Procedures focus on developing visual awareness, personal imagery and conceptual directions. Direct drawing situations and photographic reference (existing or student produced) will also serve as source material for pictorial development. Various media and technical procedures will be explored. Assignments and lectures will focus on the requirements of applied illustration.

IL 301**Design Methods**

6 hours, once a week
3 credits/semester, fall

Further development of the design process in conjunction with the requirements and options available through photo-mechanical techniques. Projects will deal with image/typography relationships and will be presented for their intrinsic design interest as well as being useful as vehicles to understand the processes of commercial reproduction. Previous photographic and indirect image-making experiences will be continued and built on at this level.

IL 206**Materials and Techniques**

6 hours, once a week
3 credits/semester, fall and spring

Workshop in classical and contemporary media and techniques. Areas of study include grounds and supports as well as a variety of drawing and painting media. Home assignments and slide lectures supplement the workshop activity.

IL 302**Figure Utilization**

3 hours, once a week
1.5 credits/semester, fall and spring

Work from life is combined with work from a wide range of resources. Composing figures in rational space with a convincing relationship to the environment is stressed. Drawing and painting media will be examined. History of poses, contexts and pictorial conventions will be discussed.

IL 303**Figure Utilization**

6 hours, once a week
3 credits/semester, fall and spring

Studies of the figure in narrative contexts will be explored, as will work from single and grouped models, nude and costumed. Concentration will be on developing compositions and concepts from different and often combined resources. Drawing and painting will be used.

IL 304**Design Groups**

6 hours, once a week
3 credits/semester, spring

Personal imagery and conceptual directions are further developed as students show facility in the use of source material. Clear and concise drawing, complex compositional arrangements, and color and tonal systems are practiced and discussed in connection with more advanced painting procedures. Assignments and lectures will focus more specifically on the requirements of applied illustration.

Advanced (Senior) – Required Credits

| | | |
|--------|--------------------------|------|
| IL 400 | <i>Illustration</i> | 6.0 |
| IL 401 | <i>Graphic Problems</i> | 3.0 |
| IL 403 | <i>Portfolio Seminar</i> | 1.5 |
| | <i>Studio Electives</i> | 13.5 |
| | <i>Liberal Arts</i> | 9.0 |

IL 400 A & B

Illustration

6 hours, once a week
3 credits/semester fall and spring

Assignments revolve around specific areas of illustration—advertising, book, documentary editorial, and institutional. Emphasis is on solutions, both practical and relevant, to professional needs and demands. A senior thesis project (ELY) will be incorporated in the spring semester.

IL 401

Graphic Problems

6 hours, once a week
3 credits/semester fall

Previous design experiences in process and technique are synthesized and applied to practical problems. A variety of traditional formats—posters, book and record jackets, folders, and the like—will be explored.

IL 402

Communications Workshop

6-12 hours, once a week
3 or 6 credits/semester spring

Structured as an actual studio, the workshop will produce visual material for a variety of clients. Some of the projects will be assigned by the instructor; however, workshop members will be encouraged to solicit additional projects. Admission to the workshop will be by portfolio review with a maximum of sixteen participants to be selected.

IL 403

Portfolio Seminar

3 hours, once a week
1.5 credits/semester spring

The development of a graduate portfolio is geared towards the individual professional goals of the student. In addition to an inventory of past assignments and suggestions for complementary ones for presentation, there will be lectures on professional business information and practices.

999 Independent Study

3 hours- 6 hours
1.5-3 credits/semester fall-spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Industrial Design is a relatively young profession but its practitioners have had a major impact on a number of aspects of our lives. They have affected the form and function of furniture, appliances, packaging, transportation and interior design.

The Industrial Design Department's integrated program teaches the technical and communications skills necessary for practice as a design professional. Initial coursework develops skills and introduces the student to design and production processes. In advanced study, the relationship between people, cost, convenience, utility, safety, production and aesthetics are clarified and applied to the design process.

Because today's designers must interact with marketing and management personnel, effective communications skills are stressed. Visiting guest designers augment the studio and lecture courses helping students explore current and future design options.

The graduating industrial designer has exciting career opportunities with consulting firms, corporate design staffs, educational and research organizations as well as a growing number of design-conscious government agencies.



Faculty

Noel Mayo, Chairperson
Jack Andrews
Wendy Byar
Virginia Gehshan
Howard Greenberg
John Hayes
Abraham Leibson
Jack McGarvey
Robert Newman
Joseph Nicholson
Petras Vaskys
Julian Winston
Peggy Turner Zabloutny
Steven M. Zabloutny

Industrial Design – Required Credits per Year

| Year | Industrial Design Major | Studio Electives | Liberal Arts |
|---------------------|-------------------------|------------------|--------------|
| I <i>Foundation</i> | 18 | 3 | 12 |
| II <i>Sophomore</i> | 18 | 1.5 | 12 |
| III <i>Junior</i> | 15 | 6 | 12 |
| IV <i>Senior</i> | 12 | 9 | 12 |

Introductory (Sophomore) – Required Credits

| | |
|---------------------------------|------|
| ID 210 <i>Processes</i> | 6.0 |
| ID 211 <i>Visual Language</i> | 6.0 |
| ID 213 <i>Design Methods</i> | 6.0 |
| <i>Studio Electives</i> | |
| (CR 252 <i>Plaster Workshop</i> | |
| <i>Recommended</i>) | |
| <i>Liberal Arts</i> | 12.0 |

ID 201
Conceptual Drawing
 3 hours, once a week
 1.5 credits semester, fall and spring

A drawing class concerned with the processes of getting ideas from one's head onto paper. The course is structured with the design, craft or illustration student in mind – those who would wish to explore dimensional forms on paper before transferring them to a permanent material. A one-semester course.

ID 210
Processes
 6 hours, once a week
 3 credits semester, fall and spring

The exploration and study of the "hard" and "soft" information processes that are used by designers. Various problem-solving techniques are introduced and implemented. Emphasis is placed on the written word as a method of communication. Several short research papers are required. The student is given a grounding in basic technology and science including wood, metal, and plastic technology, optics, mechanics, basic electronics, and energy systems.

ID 211
Visual Languages
 6 hours, once a week
 3 credits semester, fall and spring

The study and application of the language and visual systems that are used by designers to deal with the concerns and problems between people, technology, and the environment. Two- and three-dimensional concepts are combined with form, drawing, and graphic skills while studying methods of practical application.

ID 213
Design Methods
 6 hours, once a week
 3 credits semester, spring and fall

A course combining the teaching of the tools of designer mechanical drawing, perspective drawing, basic shop techniques, and model making. Field trips are taken to industrial manufacturers to acquaint the students with advanced production methods.

Intermediate (Junior) – Required Credits

| | |
|------------------------------|------|
| ID 301 <i>Design Seminar</i> | 3.0 |
| ID 310 <i>Design Studio</i> | 6.0 |
| ID 311 <i>Graphic Design</i> | 3.0 |
| ID 312 <i>Exhibit Design</i> | 3.0 |
| <i>Studio Electives</i> | |
| <i>Liberal Arts</i> | |
| | 12.0 |

ID 301
Design Seminar
 3 hours, once a week
 1.5 credits semester, fall and spring

A forum for the discussion and study of current ideas within the design field. Presentations made by the staff and guest lecturers.

ID 302
Visual Techniques
 3 hours, once a week
 1.5 credits semester, fall and spring

The first semester is used to develop proficiency in the use of Lawson Charts as a means of making measured drawings. The second semester is devoted to developing effective drawing techniques for precise descriptions of surface, color, and material using pastels, markers, prismacolor, and other designer's materials.

ID 303
Industrial Materials and Processes
 3 hours, once a week
 1.5 credits semester, fall and spring

Films, lectures, and field trips are used to familiarize students with industrial fabrication processes for wood, metal, and plastics techniques such as die making, injection molding, blow molding, laser cutting, explosion forming, etc. are explored. Emphasis is placed on the study of material characteristics and their appropriate use with forming methods.

ID 310
Design Studio
 6 hours, once a week
 3 credits semester, fall and spring

A study of design methodology related to designing for mass production. Most projects are conducted with the help of consultants from industry. Problems are given in product design, packaging, exhibition design, transportation design.

ID 311

Graphic Design

3 hours, once a week

1.5 credits/semester: fall and spring

An intensive workshop in the structuring of visual and typographic information as they relate to the industrial designer. Clear approaches are explored on the application of this information to products, packaging, stationery, etc.

ID 312

Exhibit Design

3 hours, once a week

1.5 credits/semester: fall and spring

The exploration of the exhibit design process; the collection of information, planning, traffic flow, display and communication techniques. Exhibit design requires the extensive use of all the designer's skills.

| Advanced (Senior) – Required | | Credits |
|-------------------------------------|---------------------------|----------------|
| ID 401 | Industrial Design Seminar | 3.0 |
| ID 410 | Studio I | 6.0 |
| ID 411 | Portfolio Preparation | 3.0 |
| | Studio Electives | 9.0 |
| | Liberal Arts | 12.0 |

ID 401

Industrial Design Seminar

3 hours, once a week

1.5 credits/semester: fall and spring

A forum for the discussion and study of current ideas within the design field. Presentations made by the staff and guest speakers. The course requires a term paper concerned with the issues considered.

ID 402

Advanced Design Workshop

3 hours, once a week

1.5 credits/semester: fall and spring

A workshop where each student deals with problems of an advanced nature of his/her own choosing

ID 410

Studio I

6 hours, once a week

3 credits/semester: fall and spring

The first semester is devoted to the solution of design problems offered by selected industries and is a continuation of ID 310. The second semester provides the student with an opportunity to work on a twelve-week problem. The time is divided between research, thematic development, design, and presentation.

ID 411

Portfolio Preparation

3 hours, once a week

1.5 credits/semester: fall and spring

Instruction and guidance in the preparation of professional stationery, résumé, portfolio, and slide presentation.

999 Independent Study

3 hours–6 hours

1.5-3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

PLATE

PLATE

Painting and Drawing

The aim of the Painting and Drawing Department is to encourage a disciplined and intense involvement in developing a structural, visual language that expresses the student's deepest feelings and knowledge. The Department approaches the education of the student from three angles: the practical, the critical and the poetic.

Courses are designed and conceived to emphasize the fundamentals of painting and drawing as skills, involving both materials and techniques and their expressive possibilities.

At the introductory level, studio work is directed toward the wide range of technical and conceptual possibilities in art. A balance is sought between manipulating the tools and the basic elements of pictorial form and exploring questions of meaning.

The progression of experience in advanced courses moves toward fuller realization of the individual's personal destiny. In the senior year, students are entitled to individual studios. Each student is required to exhibit a coordinated body of work which reflects a sustained concentration on a thesis.

A faculty of practicing professional artists presents the students with a structured sequence of problems, exploring the field from the rudiments of pictorial organization to the refinements of aesthetic interpretation. Studio work is augmented by seminars, courses in theory, programs of visiting lecturers, and field trips to various museums in Philadelphia, suburban Pennsylvania, and bordering states. This supplementary curriculum is designed to expand the student's conceptual range, capacity for criticism and personal vision. At the end of the sophomore and junior years, students will have a year-end review of their work. Several Painting Department faculty members will determine whether the student should be advanced to the next level or be required to repeat courses.



Qualified Painting majors at PCA have the unique opportunity to spend one semester living, working, and studying under the auspices of the Artists for Environment Program. For more information, see Cooperative and Exchange Programs.

Faculty

Steven Jaffe, Co-Chairperson
David Kettner, Co-Chairperson
Eugene Baguskas
Morris Berd
Cynthia Carlson
Dante Cattani
Jean Cohen
Timothy Crowley
Larry Day
Neil DiSabato
David Goerk
Tom Goodman
Gerald Herdman
Richard Kidd
Robert McGovern
Edith Neff
Eileen Neff
Jane Piper
Boris Putterman
Warren Rohrer
Harry Saviak
Ray Spiller
Doris Staffel
Thomas Stearns

Painting and Drawing – Required Credits per Year

| Year | Painting & Drawing Major | Studio Electives | Liberal Arts |
|---------------------|--------------------------|------------------|--------------|
| I <i>Foundation</i> | 18 | 3 | 12 |
| II <i>Sophomore</i> | 15 | 6 | 12 |
| III <i>Junior</i> | 15 | 6 | 12 |
| IV <i>Senior</i> | 15 | 6-9 | 9 |

Introductory (Sophomore)–Required Credits

| | |
|----------------------------------------------------------------------------------------|------|
| PT 201 <i>Painting Critique</i> | 3.0 |
| PT 203 <i>Beginning Painting</i> | 6.0 |
| PT 251 <i>Principles of Organization I</i> | 3.0 |
| DR 207 <i>Beginning Drawing</i> | 3.0 |
| <i>Studio Electives (Sophomore majors must elect 1.5 credits in Artist in Society)</i> | |
| | 6.0 |
| <i>Liberal Arts</i> | 12.0 |

PT 201

Beginning Painting

6 hours, once a week

3.0 credits/semester: fall and spring

Studio work will treat the various rudimentary elements of painting—form, color, composition, and technique—through life-study and project assignments emphasizing conceptual effort and pictorial imagination.

PT 203

Painting Critique

3 hours, once a week

1.5 credits/semester: fall and spring

Focus will be on critical analysis and response, on an individual and group basis, to projects undertaken in PT 201, including the recommendation or assignment of supportive studio exercises, reading material and museum and gallery visits.

PT 205

Artist in Society

2 hours, once a week

1.5 credits/semester: fall or spring

This is a study of the cultural, political, and economic forces that affect art and the artist. An investigation of the structure of the art world and how reciprocal meanings establish themselves between society and art will be primary concerns.

DR 207

Beginning Drawing

3 hours, once a week

1.5 credits/semester: fall and spring

A development of practical and analytical skills in handling both traditional and contemporary drawing materials and procedures. Methods involving life observation, pictorial invention and speculative thought will be applied to the process of articulating space, form and light.

PT 251

Principles of Organization I

3 hours, once a week

1.5 credits/semester: fall and spring

A studio-lecture course exploring the historic precedents and contemporary strategies of two-dimensional organization. An introduction to considerations of pictorial integrity with emphasis on the use and understanding of the principles that govern the appearance and meaning of pictorial form is involved. Studio projects, lectures, and critique will be included.

Intermediate (Junior) – Required Credits

| | |
|-------------------------------------------------------------------------------------------------|------|
| PT 301 <i>Painting Critique</i> | 3.0 |
| PT 303 <i>Intermediate Painting</i> | 6.0 |
| PT 305 <i>Intermediate Painting</i> | 3.0 |
| PT 311 <i>Art Theories</i> | 1.5 |
| DR 321 or DR 421 <i>Advanced Drawing</i> | 1.5 |
| <i>Studio Electives (Junior majors must elect 3.0 credits of Principles of Organization II)</i> | |
| | 6.0 |
| <i>Liberal Arts</i> | 12.0 |

(Currently enrolled students would be required to take additional credits.)

PT 301

Painting Critique

3 hours, once a week

1.5 credits/semester: fall and spring

Critical analysis and response, on an individual and group basis, to projects undertaken in PT 301 and PT 303.

PT 303 and PT 305

Intermediate Painting

6 hours once a week and 3 hours once a week (total 9 hours)

4.5 credits/semester: fall and spring

Studio practice in the development of personal initiative and direction. Supportive material will be presented in the form of group discussions, individual critique, and sketchbook evaluation as a means of improving the authority and working routines of the individual.

PT 311

Art Theories

1.5 hours, once a week
1.5 credits/semester: fall or spring

A lecture class dealing with the nature and effect of various aesthetic theories, with special examination of the evolution of illusionism in Western art—beginning with the bison at Altamira and concluding with Brillo boxes at MOMA.

PT 351

Principles of Organization II

6 hours, once a week
3.0 credits/semester: fall or spring

Advanced work in the consideration of principles upon which pictorial form is based. Studio practice, supplemented with lectures and the study of masterworks of art, will include working with integrated systems, chance operations, and laws of harmony, including those found in geometry and natural philosophy.

DR 321 and DR 421

Advanced Drawing

See elective offerings.

PT 221

Color Studies

See elective offerings.

999 Independent Study

3 hours–6 hours
1.5–3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Advanced (Senior) – Required Credits

| | | |
|--------|-------------------|------|
| PT 401 | Advanced Painting | 6.0 |
| PT 403 | Advanced Painting | 6.0 |
| PT 409 | Senior Seminar | 1.5 |
| DR 321 | | |
| or | | |
| DR 421 | Advanced Drawing | 1.5 |
| | Studio Electives | |
| | Liberal Arts | 12.0 |

PT 401 and PT 403

Advanced Painting

6 hours each, twice a week
6 credits/semester: fall and spring

Critical commentary will center on four areas of concern:

1. The character of the work—its formal properties, its physical properties, aspects of intelligibility.
 2. Intentionality—investigation of form and forming procedures.
 3. Context—ways that a work relates to a larger body of work, both generic and stylistic.
 4. Quality—approaches to questions of value.
- There will be individual crits each week and several large group crits during each semester.

DR 321 and DR 421

Advanced Drawing

See *elective offerings*.

PT 409

Senior Seminar

2 hours, once a week
1.5 credits/semester: fall or spring

A forum in which senior students discuss formal, philosophical and poetic concerns in their work. Emphasis is placed on student participation.

Elective Course Offerings (Open to all majors and non-majors)

Painting

PT 211, Section 1

Painting Studio

6 hours, once a week
3 credits/semester: fall or spring

Studio work based on observation and emphasizing the role of the individual imagination and intuition. Models, still-life, and the landscape will be used as references for the study of color, as it applies to the expression of space and structure.

PT 221, Section 2

Painting Studio

3 hours, once a week
1.5 credits/semester: fall or spring

Studies of the still life, live model, landscape. Criteria will emphasize experimental modes of paint application and structure, the control of color, and composition. Students will be expected to assume a creative, inventive and dramatic approach to working.

PT 217

Media and Techniques

3 hours, once a week
1.5 credits/semester: fall or spring

An historical examination of painting methods and experimentation in aqueous, oil, and wax-based media. Analysis of old and modern masters' styles and their influence on following schools. Emphasis on preservation, conservation and restoration with studio demonstrations.

PT 221

Color Studies

3 hours, once a week
1.5 credits/semester: fall or spring

An investigation of color in its expressive and structural roles in pictorial art. A variety of color media will be employed in an experimental context where both color theory and the free expression of color organization will be pursued.

PT 231
Multimedia
6 hours, once a week
3 credits/semester: fall or spring
The development of artworks that are realized through the combination of diverse materials and media

DR 215
Pastels
3 hours, once a week
1.5 credits/semester: fall or spring
Working from still-life and the figure in colored pastels. Inventiveness and facility of technique are directed toward the expression and expansion of the individual's response

DR 223
Figure Drawing
3 hours, once a week
1.5 credits/semester: fall or spring
Principles of figure drawing including proportion, motion, form and structure, with some anatomy, light and shade, detail and costume study.

DR 241
Nature Studies
3 hours, once a week
1.5 credits/semester: fall or spring
Assigned projects dealing with the basic elements: fire, water, air and earth. Both past and present modes of drawing will be studied in terms of personal expression, meaning and social templates.

DR 259
Collage
3 hours, once a week
1.5 credits/semester: fall or spring
Projects will explore pictorial conventions through the use of material collected and assembled by the student and developed as elements of composition. Attention will be given to the history of collage and its influence upon the methods and meanings of painting.

Drawing Electives

DR 209, Sections 1 and 2
Watercolor
3 hours, once a week or 6 hours, once a week
1.5 credits or 3 credits/semester: fall or spring
A course in which the preferred medium is transparent watercolor, the particular characteristics of which will be explored. Both perceptual and non-perceptual approaches will be introduced

DR 213
Mixed Media Drawing
3 hours, once a week
1.5 credits/semester: fall or spring
A diversity of drawing and watercolor materials and techniques will be explored, discovered and invented in order to develop a versatile repertoire of drawing skills.

DR 307
Anatomy and the Figure
3 hours, once a week
1.5 credits/semester: fall or spring
A study of the skeletal and muscular structure of the human figure as it affects its proportions, solidity, action and surface form

PT 233
Landscape Painting
6 hours, once a week
3 credits/semester: fall or spring
Painting the traditional subjects of the landscape: land, city and country, water and sky, light and air. An examination of how these subjects can be seen and interpreted

PT 235
Figure Painting and Drawing
6 hours, once a week
3 credits/semester: fall or spring
"Figure" is taken to mean an image of a person, place, or thing. An image is taken to mean an element, the subject, or the nexus of a painting or drawing. The class will start from the premise that figurative art is classifiably different from non-figurative art and that there exists kinds of information, procedures and attitudes that might broaden, intensify and alter the genre

PT 260
Fine Arts Seminar
2 hours, once a week
1.5 credits/semester: fall or spring
Lectures and discussions aimed at the development of a critical vocabulary for dealing with the formal issues and the conceptual frameworks relevant to the four areas of the Fine Arts program—photo/film, painting/drawing, sculpture and printmaking

DR 321 and DR 421
Advanced Drawing
3 hours once a week
1.5 credits/semester: fall and or spring
General studio and individual sketchbook approaches to advanced drawing, taught in its four basic modes—depictive, non-referential, metaphorical, and speculative

PT 351
Principles of Organization II
6 hours, once a week
3.0 credits/semester: fall or spring
Advanced work in the consideration of principles upon which pictorial form is based. Studio practice, supplemented with lectures and the study of masterworks of art, will include working with integrated systems, chance operations and laws of harmony, including those found in geometry and natural philosophy

The Photography/Film Department concerns itself with all aspects of the photographic media. Initial courses introduce students to the principal problems and materials of the field. During the sophomore year each student explores both photography and filmmaking. In the Junior and Senior years the photographer or filmmaker concentrates on a program in his or her chosen area, although work in the other medium may be continued on an elective basis. Throughout their study, students are encouraged to develop a personal vision as they acquire the tools and discipline to pursue it.

The still photography area provides a comprehensive introduction to the major conceptual and technological approaches to the medium. Each student is expected to become competent in studio and large format photography, photographic theory, and color printing. Students may pursue other specialized interests such as non-silver processes, documentary photography, or professional practice on an elective basis. Required courses in the history and criticism of photography provide a context for understanding and verbalizing about one's own and others' photographs.

Graduates work in studios, in advertising agencies, as in-house photographers with corporations, publishers, schools, television stations and other institutions. Some become independent self-employed photographers. Others enter graduate school to prepare for teaching careers.

The filmmaking area offers a general background in all phases of film production, including traditional cinematography, editing, sound, and special effects. The program emphasizes a personal and experimental approach to the medium, although its graduates leave well prepared to find work in the field as cameramen, editors, and in other production roles. As in the still area, the filmmaking students acquire a strong background in criticism, theory, and history of film.



The animation program offers instruction in traditional and experimental approaches to the medium geared to providing a broad foundation for personal explorations or for a professional career in animation.

Animation brings together a wide variety of interests and skills. While the final presentation utilizes the technology of filmmaking, the visual materials being animated may be generated by other disciplines such as painting and drawing, sculpture, illustration, graphic or still photography. Accordingly, the animation program, while located administratively in the Photography/Film Department, is available as a flexible sequence of courses which may be tailored to meet the individual needs of students majoring in other departments but desiring a concentration in animation. Students considering a concentration in animation should consult with the program advisor as well as with his or her own department chairperson for assistance in arranging appropriate sequence and schedule.

Faculty

Jerry Greenfield, Chairperson
Paul Buck
Paul Fierlinger
Alida Fish
David Goerk
Tom Goodman
Alfred Ignarri
Ben Lifson
Sandra Moore
Thomas Poret
Peter Rose
Peter Sasgen
Thelma Schenkel
David Tafler
Ron Walker

Photography – Required Credits per Year

| Year | Photography Major | Studio Electives | Liberal Arts |
|---------------------|-------------------|------------------|--------------|
| I <i>Foundation</i> | 18 | 3 | 12 |
| II <i>Sophomore</i> | 15 | 4-5 | 12 |
| III <i>Junior</i> | 15 | 6-9 | 12 |
| IV <i>Senior</i> | 15 | 6-9 | 12 |

Introductory (Sophomore) – Required Credits

| | |
|-------------------------------------------------|-----|
| PF 210 <i>Introduction to Filmmaking I, II</i> | 6.0 |
| PF 211 <i>Introduction to Photography I, II</i> | 6.0 |
| PF 215 <i>Photo Materials</i> | 3.0 |
| Studio Electives | 4.5 |
| Liberal Arts | |
| (Art History/Photo History) | 6.0 |
| Liberal Arts (other) | 6.0 |

PF 210 A

Introduction to Filmmaking I

6 hours, once a week
3 credits semester: fall

An introduction to the mechanics and techniques of silent filmmaking—principles of shooting and composition—lighting, the logic of arrangement, and editing

PF 210 B

Introduction to Filmmaking II

6 hours, once a week
3 credits semester: spring

A continuation of PF 210 A with emphasis on more experimental modes: image and time manipulations, multiple projections, and an introduction to sound concepts and techniques. Prerequisite: PF 210 A

PF 211 A

Introduction to Photography I

6 hours, once a week
3 credits semester: fall and spring

Introduction to basic concepts, processes, and techniques of photography including camera usage, exposure, darkroom procedures.

lighting, and their controlled applications. Required for admission to photography courses above PF 211

PF 211 B

Introduction to Photography II

6 hours, once a week
3 credits semester: fall and spring

Continuation of a normative approach to black-and-white, small camera methods. Technical controls are strengthened as a basis for exploring modes of seeing.

PF 215

Photo Materials

3 hours, once a week
1.5 credits semester: fall and spring

A nonproduction course acquainting students with less traditional black-and-white materials through experimentation with films, papers, and chemistry, along with basic functions of color in photography and film through practical work with color transparency materials. Prerequisite: PF 211 A

Intermediate (Junior) – Required Credits

| | |
|---------------------------------------|-------|
| PF 311 <i>Intermediate Workshop</i> | 6.0 |
| PF 313 <i>Basic Studio</i> | 6.0 |
| PF 317 <i>Color Printing Workshop</i> | 3.0 |
| Choice of one of the following: | |
| PF 315 <i>Studio Workshop</i> | 3.0 |
| PF 318 <i>Interacting Images</i> | 3.0 |
| PF 323 <i>Selected Topics</i> | 3.0 |
| Studio Electives | 6-9.0 |
| Liberal Arts | |
| (Art History/Photo History) | 6.0 |
| Liberal Arts (other) | 6.0 |

PF 311 A & B

Intermediate Workshop

6 hours, once a week
3 credits semester: fall and spring

Exploration of photographic imagery through a series of problems aimed at personal vision and creative growth.

Prerequisite: PF 211 A & B, PF 215

PF 313

Basic Studio

6 hours, once a week
3 credits semester: fall

Introduction to studio techniques, use of the 4" x 5" camera, and artificial lighting

Prerequisite: PF 211 A & B

PF 315

Studio Workshop

6 hours, once a week
3 credits semester: fall and spring

Intensive practice of studio techniques with emphasis on controlled lighting, large- and small-scale set-ups, view camera usage with both color and black white materials. Prerequisite: PF 211 A

PF 317

Color Printing Workshop

6 hours, once a week
3 credits semester: fall and spring

Introduction to traditional methods of color printing leading to an exploration of the technical and creative possibilities of color in photography. Prerequisite: PF 211 A

PF 318

Interacting Images

6 hours, once a week
3 credits semester: spring

A study of how meaning is affected by the ordering of discrete images. Sequences are programmed for slide projection. Prerequisite: PF 211 A

PF 319
Large Formal Photography

3 hours, once a week
 1.5 credits/semester: fall and spring

Production course using the 4" x 5" or 8" x 10" view camera directed toward a mastery of the basic techniques and an understanding of the potentials of large format photography. Emphasis is placed on the use of the view camera outside of the studio.
 Prerequisite: PF 211 A

PF 321
Selected Topics

3 hours, once a week
 1.5 credits/semester: fall and spring

Study of one or more various media, methods, or problems in still photography to be offered

according to the instructor's interests and students' requests. Prerequisites: may vary with topic.

PF 323
Selected Topics

6 hours, once a week
 3 credits/semester: fall or spring

Study of one or more various media, methods, or problems in still photography to be offered according to the instructor's interests and students' requests. Prerequisites: may vary with topic.

Advanced (Senior) – Required Credits

| | | |
|--------|------------------------|-------|
| PF 411 | Advanced Photography | 6.0 |
| PF 415 | Criticism Seminar | 6.0 |
| | Choice of: | |
| PF 413 | Professional Practices | 3.0 |
| PF 323 | Selected Topics | 3.0 |
| | Studio Electives | 6-9.0 |
| | Liberal Arts | 12.0 |

PF 411 A & B

Advanced Photography
 6 hours, once a week
 3 credits/semester: fall and spring

Continuation of Junior Workshop; work on long-term individual project or shorter-term problems to develop technical, aesthetic, and conceptual mastery of the medium.
 Prerequisite: 2 credits in Photography including PF 311.

PF 413
Professional Practices

6 hours, once a week
 3 credits/semester: fall and spring

Study of the practice of professional photography, with attention to various career opportunities, portfolio presentation, business practices, professional ethics, photographic law, and personal objectives. A variety of professional guests visit the course.
 Prerequisite: PF 313

PF 415 A & B

Criticism Seminar
 3 hours, once a week
 3 credits/semester: fall and spring

An analysis of contemporary criticism intended for both film and photography students. Extensive reading and some writing with some attention to current showings and exhibitions.

PF 499
Practicum

3 to 6 hours arranged
 1.5-3 credits/semester: fall and spring

Prerequisite: Major with PF 211 B

PF 999

Independent Project
 2 to 6 hours, arranged
 1-3 credits/semester: fall and spring

Prerequisite: Major with PF 211 B

Film – Required Credits per Year

| Year | Film Major | Studio Electives | Liberal Arts |
|------|------------|------------------|--------------|
| I | Foundation | 18 | 3 |
| II | Sophomore | 12 | 4.5 |
| III | Junior | 18 | 3 |
| IV | Senior | 12 | 9 |

Introductory (Sophomore) – Required Credits

| | | |
|--------|----------------------------------|-----|
| PF 210 | Introduction to Filmmaking I, II | 6.0 |
| PF 211 | Introduction to Photography I | 3.0 |
| PF 212 | Animation Drawing | 3.0 |
| | Studio Electives | 4.5 |
| | Liberal Arts | |
| | (Art History/Film History) | 6.0 |
| | Liberal Arts (other) | 6.0 |

PF 210 A

Introduction to Filmmaking I
 6 hours, once a week
 3 credits/semester: fall

An introduction to the mechanics and techniques of silent filmmaking—principles of shooting and composition—lighting, the logic of arrangement, and editing.

PF 210 B

Introduction to Filmmaking II
 6 hours, once a week
 3 credits/semester: spring

A continuation of PF 210 A with emphasis on more experimental modes: image and time manipulations, multiple projections, and an introduction to sound concepts and techniques. Prerequisite: PF 210 A

PF 218

Creative Sound

3 hours, once a week

1.5 credits semester fall and spring

A course dealing with the production utilization, and organization of sound as a medium unto itself. The classical studio techniques such as editing, tape over, and mixing will be explored as well as the use of the ARP 2600 electronic music synthesizer. The course deals with both production and history of recorded sound as an artistic endeavor

Intermediate (Junior) – Required Credits

| | | |
|--------|-----------------------------------------------|------------|
| PF 310 | <i>Cinematography and Production Workshop</i> | 6.0 |
| PF 314 | <i>Film Form</i> | 6.0 |
| PF 320 | <i>Film Sound</i> | 3.0 |
| PF 322 | <i>Film Technology</i> | 3.0 |
| | Studio Electives | 6.0 |
| | <i>Liberal Arts</i> | |
| | <i>(Art History/Film History)</i> | 6.0 |
| | <i>Liberal Arts (other)</i> | 6.0 |

PF 310 A & B

Cinematography and Production Workshop

6 hours a week

3 credits/semester: fall and spring

Production techniques in actual filming situations, starting from the script through budgeting, script breakdown, camera work, and editing to the finished release print. Students are expected to execute specific assignments in lighting, editing and sound, and are introduced to synch-sound procedures. Prerequisite: PF 210 A & B

PF 314

Film Form

3 hours, once a week

3 credits/semester: fall and spring

A study of the aesthetics of cinema through an examination of the elements of film language and film as a visual art. Specifically, the course is a theoretical and practical inquiry into the ways in which visual and aural elements are used to explore and produce artistic meaning along with an examination of the relationship between film and the other visual arts.

PF 320 A

Film Sound

6 hours, once a week

3 credits semester fall

Introduction to the application of sound in film with instruction and practice in the use of sound-recording equipment, mixers, sound transfer, editing, general techniques, and an introduction to the ARP 2600 electronic synthesizer. Prerequisite: PF 210 B or PF 212 B

PF 322 A

Film Technology

6 hours, once a week

3 credits semester spring

An examination of some of the technical materials and procedures that complement the filmmaker's production skills: basic electronics, optical printing, editing procedures, and mechanical skills. Projects in image sound relationships and alternative screening formats are undertaken. Prerequisite: PF 210 B or PF 212 B

Advanced (Senior) – Required Credits

| | | |
|--------|--------------------------------------------------------|------------|
| PF 410 | <i>Advanced Cinematography and Production Workshop</i> | 6.0 |
| PF 414 | <i>Filmmaking Seminar</i> | 3.0 |
| PF 415 | <i>Criticism Seminar</i> | 3.0 |
| | Studio Electives | 6.0 |
| | <i>Liberal Arts</i> | 12.0 |

PF 410 A & B

Advanced Cinematography and

Production Workshop

6 hours a week

3 credits/semester: fall and spring

Continuation of PF 310. Increased independence is required of senior majors. Prerequisite: PF 310 B, PF 320, PF 322

PF 414 A

Filmmaking Seminar

3 hours, once a week

3.0 credits semester spring

Selected topics dealing with specific issues in film history, theory and analysis

Animation

Introductory (Sophomore) – Required Credits

| | | |
|--------|-----------------------------------|-----|
| PF 210 | Introduction to Filmmaking I, II | 6.0 |
| PF 211 | Introduction to Photography I | 3.0 |
| PF 212 | Introduction to Animation I, II | 6.0 |
| | <i>Studio Electives</i> | 4.5 |
| | <i>Liberal Arts</i> | 6.0 |
| | <i>(Art History/Film History)</i> | 6.0 |
| | <i>Liberal Arts (other)</i> | 6.0 |

PF 212 A
Animation Drawing
6 hours, once a week: fall

A workshop class introducing the theory, techniques, and practice of drawn motion. Using simple materials and equipment, exercises deal with movement, pace, and timing as the essential problem in animation, and with simplification, anticipation, and exaggeration as characteristic aspects of an animation drawing style.

PF 212 B
Line Animation
6 hours, once a week: spring

A continuation of Animation Drawing, utilizing drawing on paper in executing a series of short film exercises.
Prerequisite: PF 212 A.

Intermediate (Junior) – Required Credits

| | | |
|--------|-----------------------------------|-----|
| PF 312 | Cel Animation | 6.0 |
| PF 320 | Film Sound | 3.0 |
| PF 322 | Film Technology | 3.0 |
| PF 314 | Film Form | 6.0 |
| | <i>Studio Electives</i> | 9.0 |
| | <i>Liberal Arts</i> | 6.0 |
| | <i>(Art History/Film History)</i> | 6.0 |
| | <i>Liberal Arts (other)</i> | 6.0 |

PF 312 A
Cel Animation
6 hours, once a week: fall

Introduction to the complexities of multilayer cel animation. A short segment is produced from the storyboard stage through production of background and cels to shooting according to exposure sheets.

Prerequisite: PF 212 A & B.

PF 312 B
Alternative Techniques in Animation
6 hours, once a week: spring

An experimental workshop dealing with various alternatives to drawn animation, such as animation of objects, clay, and puppets, collage, rotoscoping, and optical printing effects. Students pursue individual projects according to interest and background.
Prerequisite: PF 212 A and PF 210 A.

Advanced (Senior) – Required Credits

| | | |
|--------|-------------------------|------|
| PF 412 | Advanced Animation | 6.0 |
| PF 415 | Criticism Seminar | 3.0 |
| PF 414 | Filmmaking Seminar | 3.0 |
| | <i>Studio Electives</i> | 9.0 |
| | <i>Liberal Arts</i> | 12.0 |

PF 412 A & B
Advanced Animation
6 hours, once a week: fall and spring

Directed independent production of a short film project in an idiom of the student's choosing.
Prerequisite: at least six credits in animation; instructor approval.

PF 416
Professional Practice in Animation
3 hours, once a week
1.5 credits: spring

Instruction and guidance on entering the profession of animation, including visits to professional studios, discussion of business practices, budgeting, preparation and use of a sample reel, strategies for collaboration with sound, music, acting, camera and other professionals in producing as an independent animator.

Prerequisite: PF 412 A.

PF 316
History of Animation
3 hours, once a week
3 credits: spring, alternate years

A lecture survey of animated film from its origins in such pioneers as Emile Cole and Winsor McCay to the work of contemporary experimentalists. Readings supplement an extensive list of screenings to be studied.

Photography/ Film / Animation

999 Independent Study
3 hours–6 hours
1.5-3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Printmaking

The Printmaking Department's objectives are the development of conceptual abilities and technical proficiencies leading to the development of personal imagery and professional competence. In the first year, students are introduced to a complete range of processes. In subsequent years students work independently on a variety of projects while closely studying the work of present and past masters.

The department provides extensive facilities and expertise for work in traditional and contemporary print methods. The major graphic media studied include relief, etching (intaglio), lithography and screenprinting.

Using the city as an extended workshop, print students attend seminars and visit museum collections. They are given opportunities to examine and study original prints dating from the 15th to 20th century.

Print Study Seminar is held at the Print Department of The Philadelphia Museum of Art and at other collections. Department graduates may choose to seek direct professional achievement in the fine arts, education, book design and production, edition printing or illustration or continue their development with graduate studies.



Faculty

Jerome Kaplan, Chairperson
Jan Baltzell
Lois Johnson
Michael Lasuchin (Sabbatical 1982-83)
Jan Paris
Mary Phelan
Tony Rosati
Patricia Smith
Franz Spohn
Hester Stinnett
Sarah Steinbrook

Printmaking – Required Credits per Year

| Year | Printmaking Major | Studio Electives | Liberal Arts | |
|------|-------------------|------------------|--------------|----|
| I | Foundation | 18 | 3 | 12 |
| II | Sophomore | 16.5 | 6 | 12 |
| III | Junior | 13.5 | 6 | 12 |
| IV | Senior | 15 | 6 | 12 |

Introductory (Sophomore) – Required Credits

| | | |
|--------|----------------------|------|
| PR 201 | Etching | 3.0 |
| PR 202 | Printmaking Workshop | 3.0 |
| PR 203 | Screenprinting | 3.0 |
| PR 209 | Relief Printing | 3.0 |
| PR 210 | Drawing/Printmaking | 3.0 |
| PR 227 | Typographic Elements | 1.5 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

PR 201

Etching

6 hours, once a week
3 credits/semester: spring

Basic extrapolated techniques in traditional and contemporary etching, engraving, drypoint, aquatint, mezzotint, collagraphy, photoetching, and any combination of them are explored as well as their application in the modern modes of expression, and exploration of inherent qualities and idiosyncracies.

PR 202

Printmaking Workshop

6 hours, once a week
3 credits/semester: spring

A continuation of the development of skills in all media such as relief, intaglio, screenprinting by concentrating on one or any combination of them including non-printmaking methods. Investigation of the combination of media, including three-dimensional forms and unorthodox uses of materials and techniques, with an emphasis on integration is included.

PR 203

Screenprinting

6 hours, once a week
3 credits/semester: fall

Introduction and investigation of all basic methods of serigraphy; paper stencil, resist, cut-film, photosensitive emulsion, with emphasis on acquisition of visual expression and technical skills in the silk screen media

PR 209

Relief Printing

6 hours, once a week
3 credits/semester: fall

All basic relief-printing methods, such as linoleum cut, woodcut, wood engraving, metal relief, cardboard cut, collagraphic assemblages, plaster relief, cello-cuts, embossment as well as a number of unorthodox methods related to relief printing, will be investigated and pursued.

PR 210

Drawing/Printmaking

6 hours, once a week
3 credits/semester: fall or spring

A course emphasizing the development of visual perception and the organization of experience into compositions related to printmaking. Both directly observed subject matter and conceptual images will be used as a basis for image making.

PR 211

Etching

3 hours, once a week
1.5 credits/semester: fall and spring

Introduction to the basic methods in etching such as drypoint, engraving, aquatint, mezzotint, collagraph, photoetching, as well as possible combinations of them in creative processes.

PR 212

Lithography

3 hours, once a week
1.5 credits/semester: fall and spring

Aluminum plate lithography carefully investigated in the effort to obtain the rewards in this venerable autographic medium.

PR 213

Screenprinting

3 hours, once a week
1.5 credits/semester: fall and spring

Basic stencil methods such as paper, film, direct photosensitive emulsion, resist, to be developed through individual imagery.

PR 222

Printmaking; Non-Silver Photoprocesses

3 hours, once a week
1.5 credits/semester: fall and spring

Exploration of ideas in cyanotype, Van Dyke Brown and gum bichromate.

PR 223

Bookbinding Methods

3 hours, once a week
1.5 credits/semester: fall and spring

A workshop class emphasizing familiarity with the characteristics and handling qualities of materials used to fabricate familiar objects such as pamphlets, portfolios, sketchbooks, multisignature books, boxes, slip-cases.

PR 227

Book Design I

3 hours, once a week
1.5 credits/semester: spring

Introduction to the basic organization of typographic elements through monotype (metal) hand composition. Study will include analysis and development of the printed page vis-à-vis the application of type and image (relief printing). Process will extend to letterpress reproduction.

Intermediate (Junior) – Required Credits

| | | |
|--------|---------------------|------|
| PR 300 | Lithography | 6.0 |
| PR 305 | Creative Concepts | 3.0 |
| PR 306 | Print Study Seminar | 3.0 |
| PR 311 | Book Design | 3.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

PR 300
Lithography
6 hours, once a week
3 credits semester fall

Stone lithography is developed as a major medium in graphic and multiple color printing through experimentation and control of the approaches to image making.

PR 301
Printmaking Workshop
3 hours, once a week
1.5 credits/semester spring
Extension of skills in image development

PR 305
Creative Concepts 1, 2
3 hours, once a week
1.5 credits/semester, fall and spring
Development of ways and means for concept, growth, and resolution of visual ideas. Primary concern is acquisition of professionalism, applicational skills, group discussions, and general growth of critical evaluative abilities.

PR 306
Print Study Seminar 1, 2
3 hours, alternate weeks
1.5 credits/semester, fall and spring
Study and discussion of original prints and rare books from masters of the fifteenth through the twentieth centuries; studio research into various print processes that parallel the course.

PR 311
Book Design 2
3 hours, once a week
1.5 credits/semester fall and spring
The course offers experience in forming ideas for combination of paper and printed surfaces in book organization. The challenge of joining printmaking, typography and binding is explored on an individual basis.

PR 321
Contract Editioning
3 hours, once a week
1.5 credits/semester on tutorial basis
Involvement in the technology and experience of printing limited editions for other artists.

PR 326
Offset Lithography
3 hours, once a week
1.5 credits/semester spring
Development of skills in printing with offset lithography for personal imagery in both hand-drawn and commercial photographic methods. Previous experience in lithography advantageous.

Advanced (Senior) – Required Credits

| | | |
|--------|--------------------------------|------|
| PR 400 | Printmaking: Advanced Workshop | 6.0 |
| PR 407 | Thesis Seminar | 3.0 |
| PR 420 | Printmaking: Advanced Workshop | 6.0 |
| | Studio Electives | 6.0 |
| | Liberal Arts | 12.0 |

PR 400
Printmaking: Advanced Workshop 1
6 hours, once a week
3 credits/semester fall and spring
Students continue to develop their own style and technique while establishing their own direction, personal and original expression. The workshop atmosphere permits a comfortable handling of all procedures and problems in all printmaking processes and possible involvement with adjacent expressive means such as drawing, painting, sculpture, photography, audio visuals, crafts, etc.

PR 407
Thesis Seminar 1, 2
3 hours, once a week
1.5 credits/semester fall and spring
Acquisition of a professional profile: portfolio preparation, resumé, slides, exhibition participation, discussions of works-in-progress. The pre-graduation presentation of portfolio and the one-person show, as well as cultivation of awareness of contemporary conditions and practices in the field are among the primary concerns of this class.

PR 420
Printmaking: Advanced Workshop 2
6 hours, once a week
3 credits/semester fall and spring
An equal extension and an integral part of PR 400, this course is another half of the senior's required workshop time.

999 Independent Study
3 hours–6 hours
1.5–3 credits/semester fall–spring
An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Sculpture

Sculpture reflects one of the deepest creative impulses of artistic endeavor. The Sculpture Department offers instruction and experience in both the traditional and the most innovative aspects of the art. Resources are available for work in clay, wood, stone, ferrous and non-ferrous metals, plaster, wax and plastic.

The Department's instructional aim is to provide a sound, balanced exposure to the formal technical and intellectual aspects of sculpture in preparation for continued professional growth beyond the undergraduate years.

At the introductory level, fundamentals of sculpture are taught along with technical procedures in a variety of materials. At advanced levels, students may specialize and are increasingly expected to initiate and complete works reflecting their own artistic interests.

Studio equipment is complete including a sophisticated power system and air tools for carving, metal finishing and pellet blasting. Technical assistance and supervision in the facilities is provided by a full-time shop supervisor who is in charge of maintaining the equipment.

Faculty members are chosen from a variety of backgrounds, and field trips to New York, Washington and neighboring museums serve to expand student's visions.

Sculptors today are called upon to create images that range in size from coins to monuments. Usually working as independent artists, sculptors make objects for exhibition and sale or work on commission from architects and planners.



Faculty

Barry Parker, Chairperson
Harvey Citron
Walter Erlebacher
Nathan Knobler (Sabbatical, Fall '82)
Barbara Lekberg
James Lloyd
Thomas Stearns
Petras Vaskys

Sculpture – Required Credits per Year

| Year | Sculpture Major | Studio Electives | Liberal Arts |
|---------------------|-----------------|------------------|--------------|
| I <i>Foundation</i> | 18 | 3 | 12 |
| II <i>Sophomore</i> | 18 | 3-6 | 12 |
| III <i>Junior</i> | 15 | 3-6 | 12 |
| IV <i>Senior</i> | 12 | 3-6 | 12 |

Introductory (Sophomore) – Required Credits

| | |
|-------------------------------------------------------------------------------------------------|-------|
| *SC 201 <i>Sculpture I (Forms, Compositions and Methods)</i> | 3.0 |
| *SC 202 <i>Sculpture I (Forms, Compositions and Methods)</i> | 3.0 |
| *SC 220 <i>Molding and Casting</i> | 3.0 |
| *SC 251 <i>Theories of Structure</i> | 1.5 |
| SC 252 <i>Theories of Structure</i> <i>Choose a minimum of 6 credits from the following:</i> | 1.5 |
| SC 231 <i>Introduction to Figure Modeling</i> | 3.0 |
| SC 232 <i>Introduction to Figure Modeling</i> | 3.0 |
| SC 241 <i>Sculpture Projects – Introduction Studio</i> | 3.0 |
| SC 242 <i>Sculpture Projects – Introduction Studio</i> | 3.0 |
| Studio Electives | 3-6.0 |
| Liberal Arts | 12.0 |

Required

All Sculpture majors are required to take one semester of Intro Figure Modeling and those courses asterisked(*).

SC 201, SC 202

Sculpture I (Forms, Composition and Methods)

6 hours, once a week
3 credits/semester: fall and spring

An introductory studio course on the fundamentals of sculpture. The approach is through tactile and visual perception with instruction in both traditional and contemporary form making in a variety of materials and techniques. Sculptural issues addressed are the recognition and construction of space and form, axial relationships, movements, scale, weight, balance, organic and geometric qualities, modularities, transformations, and symbolic meaning.

SC 220 A & B

Molding and Casting

3 hours, once a week
1.5 credits/semester: fall and spring

In the first semester, the course covers processes and techniques utilizing plaster, rubber, plastics, clays, and wax for making hard and flexible molds and casting sculpture in durable materials. The second semester provides a thorough foundation in foundry practices, including wax preparation, investing, pouring bronze or aluminum, chasing, finishing and patinaing finished metal casts.

SC 231, SC 232

Introduction to Figure Modeling

6 hours, once a week
3 credits/semester: fall and spring

Modeling from life for the beginner, stressing direct observation, eye-hand coordination and depth discrimination. Both perceptual and conceptual skills are developed and fundamental studio practices are taught, such as armature construction, clay utilization, and modeling techniques. Works are fired in clay or cast in plaster.

SC 241, SC 242

Sculpture Projects – Introductory Studio

6 hours, once a week
3 credits/semester: fall and spring

An open studio oriented toward helping the development of individual initiative. Stressed are how ideas are transformed into sculptural statements through aesthetic reasoning and the internal logic of a sculpture's color, material, and physical construction.

SC 251, SC 252

Theories of Structure (Seminar – Lecture)

1½ hours, once a week
1.5 credits/semester: fall and spring

Lectures and discussions of various concepts and philosophies of structure, mathematical, biological, linguistic, perceptual, etc., and their implications to the definition of art.

SC 260 A & B

Structure of the Figure

6 hours, once a week
3 credits/semester: fall and spring

An anatomic and morphological analysis of male and female bodies for artists through a three-dimensional constructional method. Covered are proportions, anatomic structure, surface topology, morphological variation, and the body in movement. This course is directed toward two-dimensional artists as well as sculptors, and what is stressed are the means by which the body's salient features can be recognized from any viewpoint in any pose.

Intermediate (Junior) – Required Credits

| | | |
|---------|-----------------------------------------------------------------------------|-------|
| *SC 301 | <i>Sculpture II</i> | 3.0 |
| *SC 302 | <i>Sculpture II</i> Choose a minimum of 9 credits from the following: | 3.0 |
| SC 260 | <i>Structure of the Figure</i> | 6.0 |
| SC 421 | <i>Metal Studio</i> | 3.0 |
| SC 422 | <i>Metal Studio</i> | 3.0 |
| SC 431 | <i>Advanced Figure Sculpture</i> | 3.0 |
| SC 432 | <i>Advanced Figure Sculpture</i> | 3.0 |
| SC 441 | <i>Sculpture Projects – Advanced Studio</i> | 3.0 |
| SC 442 | <i>Sculpture Projects – Advanced Studio</i> | 3.0 |
| | <i>Studio Electives</i> | 3-6.0 |
| | <i>Liberal Arts</i> | 12.0 |

SC 301, SC 302

Sculpture II (Attitudes and Strategies)6 hours, once a week
3 credits/semester: fall and spring

A studio-criticism course that focuses on the issue of artistic strategy as it applies to sculptural creation. Assignments given attempt to aid students to recognize their own and alternative tendencies through projects that are made to reflect attitudes like expressionism, idealism, mathematical systems, decoration, naturalism, etc. Prerequisites: SC 201, SC 202

SC 321

Carving3 hours, once a week
1.5 credits/semester: fall

This course introduces the student to carving, one of the basic methods of forming sculpture. Students learn to prepare, maintain and use the tools of the carver. They will be introduced to the characteristics of suitable carving materials. Emphasis is placed on the exploration of the formal and expressive potentials of carved sculpture.

Advanced (Senior) – Required Credits

| | | |
|---------|------------------------------------------------------------------------------|-------|
| *SC 401 | <i>Sculpture III</i> | 3.0 |
| *SC 402 | <i>Sculpture III</i> Choose a minimum of 6 credits from the following: | 3.0 |
| SC 260 | <i>Structure of the Figure</i> | 6.0 |
| SC 421 | <i>Metal Studio</i> | 3.0 |
| SC 422 | <i>Metal Studio</i> | 3.0 |
| SC 431 | <i>Advanced Figure Sculpture</i> | 3.0 |
| SC 432 | <i>Advanced Figure Sculpture</i> | 3.0 |
| SC 441 | <i>Sculpture Projects – Advanced Studio</i> | 3.0 |
| SC 442 | <i>Sculpture Projects – Advanced Studio</i> | 3.0 |
| | <i>Studio Electives</i> | 3-6.0 |
| | <i>Liberal Arts</i> | 12.0 |

SC 401, SC 402

Sculpture III (Types and Modes)6 hours, once a week
3 credits/semester: fall and spring

Terms like monumental, genre, narrative, emblematic, environmental, etc. reflect the cluster of types of sculptural imagery. This studio-criticism course is concerned with the ideational and technical issues raised by various types of sculptural imagery which are assigned in turn. What is stressed in each case is the relationship that sculptures have with the context they exist in and the purposes they serve.

Prerequisite: SC 201, SC 202

SC 431, SC 432

Advanced Figure Sculpture6 hours, once a week
3 credits/semester: fall and spring

For students seriously involved with the figure, this course provides an atelier to continue figure modeling on increasingly advanced levels, and a context to help formulate a personal figurative sculptural idiom. Works are sculpted at various scales including life size, and independent projects are undertaken in consultation with the faculty. Critiques involving the meaning and sculptural significance of the works are an integral part of the ongoing class activity.

Prerequisite: SC 231, SC 232

SC 421, SC 422

Metal Studio6 hours, once a week
3 credits/semester: fall and spring

Form making in noncast metal sculpture has contributed a large share to the history of sculpture, particularly in the present, where the idiom has become as familiar as carving and modeling. Concurrently offering both basic and advanced technical instruction in welding, forging, and other ferrous metal techniques, this course is oriented to making sculpture with iron or steel.

Prerequisite: Approval of Department Chairperson

SC 441, SC 442

Sculpture Projects – Advanced Studio6 hours, once a week
3 credits/semester: fall and spring

This course provides a studio context where maturing self-initiated areas of concentration in sculpture can be developed to fruition on an advanced level. Whatever the direction, a critical emphasis is placed through both open and devised assignments on how materials and forms compatible to personal statements are found.

Prerequisite: SC 241, SC 242

999 Independent Study3 hours–6 hours
1.5-3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Liberal Arts

It is essential that every artist be an educated person. At PCA our objective is to educate the student's hand and eye, and mind. Central to this education is the study of the Liberal Arts which comprises more than one-quarter of the college curriculum.

What are the aims of the Liberal Arts Division in the educational process of the art student?

1. To graduate a person with a useful command of the English language for language is fundamental to communication and intellectual growth.
2. To graduate a person with the ability and desire to address the humanistic disciplines of literature, art history, the social and physical sciences, history and philosophy.
3. To graduate a person with the sensitive understanding and appreciation of the many ways of conceiving the world. These linguistic/intellectual models presented in the study of the liberal arts both extend and enrich the artist's world. A student's studio curriculum and his/her liberal arts curriculum are essential, interdependent aspects of his/her PCA education.



Faculty

Lawrence Curry, Chairperson
Louis Armour
Helen Berezovsky
Stephen Berg
Martha Breiden
Theresa Conn
Patricia Cruser (Sabbatical)
Nancy Davenport
Mary Ellen Didier
Helen Williams Drutt
Richard Farnum
Leah Freedman
Tom Goodman
Dorothy Grimm
Ronald Hays
Knolly Hill
Anne Karmatz
Sherry Lyons
Mary Martin
Jude Mollenhauer
William Norton
John Ollman
Diane Perkins
Ruth Perlmutter
Carl Silver
Gillian Speeth
Ward Stanley
Elizabeth Stegner

Joan Stemmler
Patricia Stewart
Fabian Ulitsky
Susan Viguers
Stanley Ward
William Webster
Carla Weinberg
Burton Weiss
Michael Wreen
Lily Yeh
Toby Zinman

Liberal Arts Requirements

A total of 45 credits must be earned in liberal arts courses during the undergraduate program. Studies in liberal arts are divided into four major categories: Language and Literature, History and Social Studies, Art History, and Philosophy and Science. All students are required to complete successfully a minimum of 12 credits in art history. This includes LA 140 A Art History I, LA 140 B Art History II, and 6 credits of art history electives. Based on the entering student's transcript, SAT score, verbal test of TOEFL (Test of English as a Foreign Language) and English Placement Test (given at PCA) scores, Language and Expression (LA 108, 109 or LA 110) may be required. LA 108, 109 and 110 *do not* satisfy the Language and Literature requirement. Students must satisfy the credit total in each subject category. Minimum credit requirements are as follows:

| | |
|-----------------------------------------------|--------------------------------------|
| Language and Expression—LA 110 A & B | 6 credits |
| Art History I and II | 6 credits |
| Art History Electives | 6 credits |
| History and Social Studies | 6 credits |
| Language and Literature | 6 credits |
| Philosophy and Science | 6 credits |
| Liberal Arts Electives | 15 (or 21 if LA 110 is not required) |
| Total minimum Liberal Arts requirement | 45 credits |

Electives

Approximately one-third of the credit hours required in liberal arts are electives which may be chosen from among the offerings in any of the categories. There is also an independent study program for upperclass students to work with a faculty member on a special project.

To make normal progress toward graduation, registering for 6 liberal arts credits per semester is recommended. Students may register for more credits than are normally required provided they have received permission from their department chairperson.

Transfer Requirements

Liberal arts subjects may be transferred, provided the course work completed elsewhere is equivalent to PCA course offerings.

All students must earn or transfer a minimum of 12 credits in 300-400 level liberal arts courses. Transfer students are responsible for fulfilling the 45-credit requirement.

Transfer students transferring 15 hours or more may not transfer any additional hours as a full-time student at PCA.

Students who wish to take Liberal Arts credits at colleges other than PCA must have prior written approval from the chairperson of the Liberal Arts Division.

Language and Expression

LA 108

Related Liberal Arts

Fall or spring

The objectives of this course are to prepare students for whom English is not a native language to produce the kinds of writing expected of them on the college level, and to improve upon their reading, study, and test-taking skills. Concepts of paragraph unity, coherence, and outlining are introduced through the chief methods of composition development: chronological, spatial, examples, definition, cause and effect, comparison, contrast and logical division. Further, the course provides a review of those principles of English grammar that present the greatest difficulty to students of English as a second language: verb tenses, modals, irregular comparative forms, and correct preposition and article usage. Standard English punctuation practice is also stressed. Five major essays and a series of shorter written assignments are required. Attendance is mandatory. Grades in LA 108 will be assigned on a pass/no grade basis. As is the policy in other colleges and universities, college credit is not given for pre-freshman English.

A student who successfully completes the course is subsequently assigned LA 109. Exceptional students may be assigned LA 110A.

LA 109

Related Liberal Arts

Fall or spring

The objective of this course is to provide every student enrolled in it with an opportunity to succeed in college. To this end, the course is designed to help students improve in reading, writing, and study skills. The technical aspects of writing, specifically grammar, punctuation, spelling, and paragraph construction, are stressed along with reading comprehension, vocabulary, sentence structure, logical relationships, and usage. Students have the opportunity to improve particular problem areas through completion of individual projects in the Reading and Study Skills Center. These projects include the areas of listening and note taking. Grades in LA 109 will be assigned on a pass/no grade basis. A final grade in LA 109 is earned for demonstrated competence in basic expository writing. As is the policy in other colleges and universities, college credit is not given for pre-freshman English.

Students who successfully complete LA 109 must register for LA 110 A the subsequent semester. LA 109 is normally registered for no more than two times. If a student is permitted to register for LA 109 a third time, failure to complete the course will necessitate withdrawal from the degree program.

LA 110 A & B

Language and Expression

3 credits/semester: fall and spring

Training and practice in expository and argumentative writing. Students who are required to register for LA 110 must satisfactorily complete LA 110A before registering for LA 110B. LA 110B must be satisfactorily completed for graduation; it must be registered for the semester following completion of LA 110A.

Art History

The Art History Faculty will provide a two-semester art history sequence which is required of all students. All students must successfully complete a minimum of 12 credits in art history to satisfy the art history graduation requirement. Students are expected to roster Art History I and pass it before they roster Art History II.

LA 140 A & B

Art History I, Art History II

3 credits/semester: fall and spring

Students will be expected to understand the interaction between the structure of society for each major style period and the form of major works of art from the period. Students should gain a framework so that they can pursue more specialized courses in Liberal Arts and Studio with some overall sense of historical and stylistic order. They should have a familiarity with major innovators in each period. They should recognize the vision of each age and the logic that produced it, thereby making unknown but representative works recognizable. They should gain a new sense of history, of artists, of society, and of art.

LA 243 A

Northern Renaissance Art

3 credits/semester: fall

Course material includes late Gothic illuminators, German, Flemish, and Dutch painters and graphic artists: their style, their iconography, and their environment.

LA 243 B

Florentine Artists of the Renaissance

3 credits/semester: spring

(not offered 82-83)

LA 248 A

Film History

3 credits/semester: fall

The course is a survey of the history of film. Films will be selected from the following categories: early film forms (Lumiere, Griffiths and DeMille); Dada Surrealist influences (Leger, Bunuel, Marx Bros., Alain Resnais); the impact of constructivism and the machine aesthetic (Eisenstein, Vertov and Chaplin); German expressionist influences on Hollywood (Ford, Welles, Wyler and Hitchcock); modern European and American films (Bergman, Godard, Kubrick and Altman); avant-garde art influences on New American Cinema (Deren, Brakhage). Slides will accompany the lectures; required readings will be concerned with critical methods of film analysis.

LA 248 B

Art of the Film: How to "Read" a Film

3 credits/semester: spring

The course will be concerned with film as a work of art that is "read" and analyzed for its own mode of representation: that of images and sounds and film in its relationship to other art forms. Films will be selected from American film genres: the musical, the western, horror and sci-fi films and the woman's "weepie". These will be compared with European art films (Bergman, Godard, Polanski, Bunuel and Truffaut) and new wave American films (Altman, Scorsese and Coppola). Emphasis will be on cinema as a medium that expresses cultural beliefs and attitudes: cinema reflecting an industry and technology that is governed by commercial restraints; and cinema as an aesthetic mode with its own forms and structures. Slides will accompany the lectures; required readings will be concerned with critical methods of film analysis. No previous film background is required.

Note: Of the 12 credits available in History of Photography and History of Film, only 3 credits can be applied to the Art History requirement for graduation.

LA 254

European Modernism

3 credits/semester: fall

(not offered 82-83)

LA 255 A

History of 19th Century Photography

3 credits/semester: fall

The objectives of this course are to provide an introduction to the significant photographers and their work in the history of the medium, to describe technical developments and their impact, to discuss the major visual and aesthetic trends in the development of photography and their relationship to art in general and to describe the larger social context in which photography has developed.

LA 255 B
History of 20th Century Photography
3 credits/semester spring
See description for 255 A

LA 256 A
Topics in Design (History of Fashion)
3 credits/semester fall
(not offered 82-83)

LA 256 B
Topics in Design (Furniture)
3 credits/semester spring
(not offered 82-83)

LA 257
Ancient Art
3 credits/semester fall
This course will be a one semester investigation of the Art and Architecture of the ancient world, especially Greece and Rome.
Prerequisite: successful completion of Art History I and II.

LA 258
Baroque Art
3 credits/semester spring
The course will survey the work of the major European artists of the 17th century such as Bernini, Rubens, Velasquez, Rembrandt, Poussin, and Vermeer. Through a study of the genres of landscape, still life and portraiture, all mature by the 17th century, other artists such as Hobbema, Ruisdael, Zurbaran and Hals will be discussed.

LA 342
Art of the Revolution in France: 1774-1851
3 credits/semester fall
The course will cover the styles of architecture, sculpture and painting traditionally called Neo-classicism, Romanticism, Realism and the Juste Milieu. The interrelation between the artists, largely located in Paris, and the effect of the social and political conditions of France in this Revolutionary period will be the major topics for discussion.

LA 345
Modern Architecture
3 credits/semester fall
This course is a critical inquiry of "Modern Architecture." Students will be expected to write critical research papers, essay exams of both the factual and conceptual material covered by the subject.
Prerequisite: College level survey of art and/or architecture course.

LA 346
Art of Africa
3 credits/semester fall
Religious, sociological, and geographical aspects of several art-producing tribes of Western, Central, and South Central Africa are studied. Intensive stylistic studies are presented to establish continuity as well as distinction within a given tribe and from one tribe to another. Local field trips are required. Contemporary African artists as well as African influence on black American artists are discussed.

LA 347
Pre-Columbian Art
3 credits/semester spring
Several aspects of Pre-Columbian Art emphasizing stylistic distinctions and similarities utilizing a geographic and chronological structure are studied. The cultures of the Aztecs, Mayas, and Incas receive particular attention. Influence of these Pre-Columbian cultures on contemporary artists is discussed.

LA 348
American Art from the Colonial Period to World War II
3 credits/semester fall

American art developed an ever greater depth of spirit and national identity as the United States evolved. The American artist gained his individual freedom slowly, having first been considered a tradesman, then a religious philosopher and then a social critic. The course analyzes the struggles of American artists to create an art which serves and speaks of America, independent of the traditions of Europe.

LA 350
History of Modern Crafts
3 credits/semester spring
(not offered 82-83)

LA 355
Dada and Surrealism
3 credits/semester fall
The history of the post-World War I anti-rational movements, Dada and Surrealism. Since these were literary and political as well as artistic movements, attention is given to texts by such authors as Artaud, Breton, Freud, Jarry, Rimbaud, and Tzara as well as to works of art.
Prerequisite: at least one other art history course.

LA 358
Romanticism in Europe and America
3 credits/semester fall
(not offered 82-83)

LA 448/548
American Art After 1945
3 credits/semester spring
(not offered 82-83)

LA 450/550
Art of India
3 credits/semester fall
The course covers painting, sculpture, and architecture from the Indus Valley civilization of the 2nd millennium B.C. through the different periods of Buddhist, Hindu, and Islamic dominance to the Rajput painting of the eighteenth century A.D. The different art styles are related to their historical, religious, and social background.
Prerequisite: 6 hours of Art History

LA 451/551
Art of Islam
3 credits/semester fall
This course covers architecture, architectural decoration, calligraphy, book illustration, and minor arts of the Middle Eastern countries from the beginning of the Islamic era (7th century A.D.) to the 18th century A.D. It studies the impact of Islamic religion on the character of Islamic art and architecture. It studies also the various regional styles within this unified visual mode of expression. From time to time, Islamic and Christian cultures will be compared so as to understand better the similarities and differences of the two.
Prerequisite: 6 hours in art history

LA 452/552
Chinese Art
3 credits/semester fall
The course covers painting, sculpture, architecture and decorative arts from the Neolithic period (16th century B.C.) to the Ching Dynasty (18th century A.D.). Special emphasis is placed upon the Shang bronze ware, the Han and Tang sculpture, the Sung and Yuan landscape painting and the Sung and Ching pottery. The various art styles are related to their historical, religious and social background with particular emphasis on the impact of Confucianism, Taoism and Buddhism on Chinese art and architecture. From time to time, Eastern and Western cultures will be compared to understand better the similarities and differences of the two.

LA 453/553
Art of Japan
3 credits/semester spring
The course covers painting, sculpture, architecture, and decorative arts of Japan from the Neolithic period to the eighteenth century A.D. It studies the emergence of a unique national style from an art world dominated by Chinese influence. Special attention is placed upon the influence of Zen Buddhism on Japanese culture.
Prerequisite: 6 hours of Art History

LA 454/554
The Bauhaus
(not offered 82-83)

LA 455/555
Art Deco
3 credits/semester: spring
(not offered 82-83)

LA 456
Major Artists: Velasquez and Goya
3 credits/semester: spring

Students study in depth the life and work of two Spaniards—the Baroque artist, Velasquez and the Romantic artist, Francesco Goya. The emphasis will be on their work as it reflects the nature of Spanish society, culture and art.

History and Social Studies

LA 162
Introduction to Sociology
3 credits/semester: fall

An introduction to the study of society, including an examination of language and symbols, socialization, status and class, ethnic groups, religion, social organization, deviance, families, and social change.

LA 260 A
Human Origins
3 credits/semester: fall

An introduction to the "history of ideas," discussion of the origin and evolution of life with emphasis on mammals; survey of the primates—contemporary and fossil; discussion of major trends in primate evolution culminating in human evolution.

LA 260 B
Human Origins
3 credits/semester: spring

An introduction to human biological and cultural evolution; survey of the major evolutionary stages in hominid evolution; introduction to Paleolithic technologies; discussion of and comparison of contemporary Stone Age societies with Paleolithic populations.

LA 261
American Society: A Sociological Interpretation
3 credits/semester: spring

This course will draw on the literature of the social sciences as it deals with various aspects of American society including such things as the class structure, leadership, education, family life, deviance, social problems, and cultural values. The readings each semester may vary, but they will be drawn from these topics. Requirements include two exams and a paper in addition to the reading.
(not offered 82-83)

LA 262 A & B
East Asian History
3 credits/semester: fall and spring

This course covers the history of China first semester and Japan second semester with special emphasis each semester on the modern period and relations with the United States.

LA 263 A & B
Political Science
3 credits/semester: fall and spring

An introductory course dealing with the fundamentals of the American political system via its institutions and political behavior. Topics include: power and change, conflict and consent, liberty vs. authority.

LA 266 A & B
History of Classical World
3 credits/semester: fall and spring

A lecture course that studies the history of the Ancient World. After a brief introduction to the early civilizations of the ancient Near East, attention is focused on Greek and Roman history, mythology and lifestyle, with emphasis on those features which have influenced and appeared in western life and art. Readings will be from an anthology which contains passages from Greek and Roman historians such as: Herodotus, Thucydides, Xenophon, Caesar, Tacitus, Suetonius and Plutarch.
LA 266 B will be a survey of European history from the fall of the Roman Empire and the Barbarian Invasions, through the Carolingian Empire, Byzantium, the feudal national kingdoms and the Holy Roman Empire. Also covered will be the struggle between Church and Emperor, the Crusades, the city-states of Italy as a prelude to the local dynasties of the Renaissance.

LA 267
Introduction to Cultural Anthropology
3 credits/semester: fall

An introduction to the cultural variation of Western and non-Western societies. This survey of cultural expression includes religion, myth and art; kinship, marriage, and formation of social groups; ecological adaptation; economic and political organization; and the relationship between culture and personality.

LA 268 A & B
American Civilization
3 credits/semester: fall and spring

An in-depth study of the origins of American democracy with an emphasis on how the United States was shaped into its particular political, social, and cultural patterns. The subject matter of the first semester includes the process of settlement, colonial societies, the movement for independence, the framing of the Constitution, the trials of the new nation. The subject matter of the second semester includes the growth of the egalitarian spirit, the Civil War, Reconstruction, and the rise of national consciousness.
LA 268 A & B is the first year of a two-year cycle. LA 269 A & B will study the periods 1877-1917 and 1917 to the present.

LA 359
Sociology of Politics
3 credits/semester: fall

Interaction of political and social forces within the American community and the resultant impact on government structure and process are analyzed. Factors such as population profiles, "suburbanites," elite groups, public opinion, party organization, elections, and reform movements are studied.
(not offered 82-83)

LA 360 A
Renaissance and Reformation (1400-1648)
3 credits/semester: fall

An historical approach to an understanding of major aspects of Western civilization. The intellectual and cultural explosion that distinguishes the Renaissance period and the religious and political upheaval that distinguishes the Reformation are the subject matter of the course. Political, economical, intellectual, and cultural developments are studied. The unique contribution of the period to Western development is stressed.

LA 360 B
Age of Science and Enlightenment (1600-1815)
3 credits/semester: spring

A continuation of LA 360 A with special emphasis on the unique contribution of the period to Western development. The dramatic intellectual revolution of the Age of Science and the applications of that revolution to every province of human experience are the subject matter of the course. Political, intellectual, economic, and cultural developments are studied.

LA 361 A & B

Criminology

3 credits/semester: fall and spring

This course divides the major sociological discipline of criminology into its major areas. An in-depth study of the general causes of crime and the methods of studying the offender, the procedures of the police and the courts, penology, the treatment of the criminal and programs of crime prevention are covered (not offered 82-83)

LA 366 A & B

The City: Its History and Uses

3 credits/semester: fall and spring
(not offered 82-83)

1st semester

A study of the city in history, the forces which shaped its development, and the impact the city has had on history. The American City from the 17th century to the present is used as the model for this study.

2nd semester

The second semester of this course is an in-depth study of selected urban problems and themes dealing with urban history. Prerequisite: LA 366 A or permission of the instructor.

LA 367

Topics in Intellectual and Cultural History, 19th and 20th Centuries

3 credits/semester: fall

This course will offer a background in the political, economic and social history of the 19th and 20th centuries but the major emphasis will be on selected topics such as the implications of the political theories of Liberalism, Socialism, Communism and Fascism, and the impact of the ideas of Darwin, Marx, Freud and Einstein, and The New Physics. Readings will be from a text and books concerned with the history of ideas. Classes will combine lecture and discussion.

Philosophy and Science

LA 170 A & B

Introduction to Philosophy

3 credits/semester: fall and spring

An introduction to analytic philosophy includes a brief examination of the history of Western philosophy with an emphasis on modern philosophy and the works of Descartes, Berkeley, and Hume. Several substantive problems are considered in detail such as the existence of God, the mind-body problem, and the nature of knowledge.

LA 181 B

Adult Psychology

3 credits/semester: spring

This course is developmentally oriented and focus is upon Erikson's psychosocial crises from adolescence to death. Some major topics studied are career choice, human sexuality, love, marriage, values, mental health and mental illness, aging and death.

LA 237

Death and Dying

3 credits/semester: spring
(not offered 82-83)

LA 275

Philosophy and Feminism

3 credits/semester: fall
(not offered 82-83)

LA 276

Critical Thinking

3 credits/semester: fall or spring

The principles and techniques of reading and writing with reason. Topics covered include deductive and inductive logic and informal fallacies. Special emphasis will be placed on the analysis of valuational reasoning and the construction of sound arguments. The aim of the course is to improve the student's reading, writing, and reasoning abilities. Prerequisite: Satisfactory completion of LA 110 A & B.

LA 368

World War II

3 credits/semester: spring

This course is a thorough examination of World War II which includes the rise of fascism, the origins of the war, and Hitler's life and personality. Conflicting interpretations of such events as Pearl Harbor and Potsdam are studied. Emphasis is on causes and effects rather than battles and generals.

LA 369

Cultural Ecology

3 credits/semester: spring

This course reviews the adaptations human groups have made to differing environments: deserts, grasslands, circumpolar regions, tropical and temperate forests, island, high altitude, and urban. Adaptations of the hunter-gatherer, fisherman, pastoralist, agriculturalist, and of shifting, irrigation, and industry are examined in light of their use of energy, labor, technology, resources, their attitude to the environment, and rate of population growth.

LA 461:561

The American Revolution

3 credits/semester: fall and spring

An in-depth study of the most crucial years in the history of the American people. The issues which led to independence, the philosophy of the period and the war for independence are among the topics studied. There will be a visual component to this course culminating in an exhibit in the Valley Forge National Park Visitor's Center

LA 468:568

The Civil War

3 credits/semester: spring
(not offered 82-83)

LA 282

Concepts and Structures of Mathematics

3 credits/semester: fall or spring
(not offered 82-83)

LA 373 A & B

Comparative Religion

3 credits/semester: fall and spring

This course covers the world's major religions by studying their historical development, beliefs, sacred literature, and the works of contemporary writers. The first semester is concerned with Eastern religions such as Hinduism, Buddhism, and Taoism; the second semester deals with Judaism, Christianity, and Islam

LA 380 A

Life Sciences

3 credits/semester: fall

The study of life as it evolved from unicellular organisms to humans. Special emphasis on behavior, instinct and learning, aggression and human nature, and ecology.

LA 380 B

Physical Sciences

3 credits/semester: spring

An investigation of astronomy, geology, and other physical sciences, the origin of the universe and solar system, the nature of physical sciences, matter and energy. This course provides a background for understanding the problems of scientific impact on human values.

LA 382

Contemporary Psychology

3 credits/semester: fall

A survey of our major social problems today and an analysis of society's resistance to implementing the necessary painful solutions. We will study the current status of our major social institutions and their increasing failure to meet and satisfy our human needs. Some of the other areas that will be studied are mental health and mental illness, human values, love and marriage, dreams, and preventive programs.

LA 383
Personality and Adjustment
3 credits/semester: spring

This course is concerned with the study of personality, the patterns of behavior and predispositions that determine how a person will perceive, think, feel and act. The inner life of men and women, the quality of their character, their adjustment of their social milieu and their potentialities for self-fulfillment are all explored. Special attention is given to the adjustment problems of artists in "work and love."

LA 384
Abnormal Psychology
3 credits/semester: fall

Human development and abnormal psychology; ego defenses, emotional disorders, therapeutic theories and treatment techniques. Clinical diagnosis and classification of mental disorders. Prerequisite: LA 181 A or LA 181 B.

LA 385
Social Psychology
3 credits/semester: spring

An exploration of family dynamics, group behavior, attitudes, communications, group processes, roles, and culture. An examination of our social institutions and social problems. Prerequisite: LA 181 A or LA 181 B.

LA 387
Applied Psychology of Design
3 credits/semester: fall or spring

An introduction to the general concepts of human information, utilization, intake, and output. Subjects covered include the nature of human attention, rules affecting the rate and types of information that can be attended to and the way that such information is internally processed. The design of visual and auditory displays, devices for human manual manipulation (knobs, levers, control in general), work spaces, and general environmental considerations are explored in depth. The relationship of design to environmental stress and human safety and comfort is considered.

LA 388
Perception
3 credits/semester: fall or spring

The structure and function of the senses of vision, audition, olfaction, gustation, touch, temperature, kinesthesia, time, and the brain and nervous system are considered as they relate to perception.

LA 470/570
Introduction to Aesthetics
3 credits/semester: fall

An introduction to the philosophy of art. After a brief examination of analytic philosophic methods and the history of aesthetics, we consider some of the fundamental problems in aesthetics: the intention of the artist, the physical object/aesthetic object distinction, and the nature and comparison of different kinds of art media. The relationship between language and art is central to the course. Prerequisite: LA 170 or permission of the instructor.

LA 470 S/570 S
Aesthetics Seminar
3 credits/semester: spring

This is an advanced course in the readings and discussions of philosophic problems related to works of art and discourse about works of art. The analytic method of philosophic inquiry will be discussed as well as the philosophy of Wittgenstein and other 20th century philosophers interested in the philosophy of language. *The Language of Art* by Nelson Goodman, and several of the instructor's articles will be examined.

LA 480/580
Psychology of Creativity
3 credits/semester: fall

This course examines the problems involved in defining and attempting to measure creativity. The course is developmentally oriented, with the relationships between Creativity and Normal Growth and Development, Intelligence and Personality being studied. Problems that the artist encounters with productivity are explored as well as the values of society toward creativity and the artist.

Language and Literature

LA 210 A & B
American Writers
3 credits/semester: fall and spring

The first semester course examines the major ideas and trends in nineteenth century American literature. The course includes the study of works by Poe, Hawthorne, Melville, Dickinson, and James.

The second semester course focuses on twentieth century American writers and includes the study of works by Wharton, Lewis, Hemingway, Fitzgerald, and Steinbeck.

LA 211
Women Writers
3 credits/semester: fall

This course examines literature written by women for its uniqueness and, equally important, for its significance in the mainstream of literature. The course begins with such writers as Jane Austen, Emily Bronte, Emily Dickinson, Virginia Woolf, and moves to contemporary writers.

LA 214 A
Major Writers: Poe and Kafka
3 credits/semester: fall

A study of two masters of terror. The course will examine their short stories (as well as Poe's poetry and one of Kafka's novels) and investigate the strength and sources of their psychological as well as their literary power. Kafka wrote: "a book should serve as the ax for the frozen sea within us."

LA 214 B
Major Writers: Virginia Woolf and Katherine Mansfield
3 credits/semester: spring

A study of the two most influential women writers of modern British fiction. The course will examine the short stories of Mansfield and the novels of Woolf as individual works, as major contributions to our understanding of the female imagination and as literary documents of the vision of the 20th century.

LA 215 A & B
Short Prose
3 credits/semester: fall and spring

As wide a selection as possible of short stories and short novels will be read and analyzed to discover the development of the short story, the themes that appear and reappear throughout the stories, and the application of these themes to today's problems. An anthology containing a wide selection of twentieth-century short stories, one collection of short stories by an individual author, and several short novels will be used as texts for each semester.

LA 216
19th and 20th Century Novel
3 credits/semester: fall
(not offered 82-83)

LA 219
Children's Literature
3 credits/semester: spring

This course is meant to familiarize the student with some of the problems and techniques for writing drama and film scripts. Student work is analyzed and discussed by fellow students.

This course is designed as an investigation into the anonymous oral traditions of world literature which continue to nurture the imagination and sense of identity of children today and into the modern tradition of children's literature. The course focuses on children's literature as an introduction to the principles and forms of art and to the role of the imagination in child development. Class participation, two papers, one oral presentation, and a final exam provide the basis for the final grade.

LA 311
Greek Drama
3 credits/semester: fall

Plays by Aeschylus, Sophocles, Euripides and Aristophanes are read and examined to understand their own integrity as works of art and to develop an appreciation of the extraordinary accomplishment of Greek drama. One paper and two exams are required. Prerequisite: 3 hours of a 200-level or higher literature course.

LA 313
**Poetry Writing Workshop:
Composition and Theory**
3 credits/semester: fall and spring

In this workshop, the students write poems to be brought into class, discussed, criticized, and put through some of the stages of revision that would improve the poems and help the students to bring them to a further degree of excellence. Principles governing the decision to change a poem in various ways, the study of poems by American and English poets, the reading of some criticism, concentration on the nature of and on some of the basic principles of craft—these are the main areas that are covered.

LA 314
Literature and Film
3 credits/semester: fall

By the study of various literary works and the films made from them, the student develops a knowledge of the structural complexities of several genres. Prerequisite: 3 hours of a 200 level or higher literature course.

LA 315
19th and 20th Century Drama
3 credits/semester: fall
(not offered 82-83)

LA 317 A
Romanticism
3 credits/semester: fall

A survey of the great English poets of the period Blake, Wordsworth, Byron, Shelley, and Keats. The course will explore the meaning of the word "Romanticism."

LA 317 B
Blake: The Literary and Visual Art
3 credits/semester: spring

A study of Blake the prophet, Blake the revolutionary, and Blake the artist, through an examination of his poems and illustrations. There will be an introduction to English Romanticism and an introduction to the art of illumination. Using facsimile editions (with special access to those in the Rare Book Room), readings will include selections from *Songs of Innocence and Songs of Experience*, *The Marriage of Heaven and Hell*, *Urizen and America*.

LA 318
The Bible as Literature
3 credits/semester: spring
(not offered 82-83)

LA 320 A
Humanities I
3 credits/semester: fall
(not offered 82-83)

LA 320 B
Humanities II
3 credits/semester: spring
(not offered 82-83)

LA 411 A/511 A, 411 B/511 B
Renaissance Literature
3 credits/semester: fall and spring

Works by Petrarch, Erasmus, More, Machiavelli, Rabelais, Cervantes, Calderon, Shakespeare and others are read to explore the unique contribution of those writers and to develop an understanding and appreciation of the Renaissance. One paper, one in-class exam, and one take-home exam will be required each semester. Prerequisite: 3 hours of a 200-level or higher literature course.

LA 414 A/514 A, 414 B/514 B
Studies in the Novel—French
3 credits/semester: fall and spring

This course studies the French novel from the 17th century to the present. The first semester considers the classics of French literature while the second semester the best of the 20th century French novels will be read.

LA 415 A/515 A, 415B/515 B
Modern Poetry and its Interpretation
3 credits/semester: fall and spring

This course consists of the reading and interpretation of poetry by major poets—Eliot, Stevens, Williams, Lawrence, Whitman, Bishop, for example—and some of the important contemporary poets such as Kinnell, Levertov, Wright and others. Foreign poets, in translation, are also part of the course: Milosz, Pavese, Hikmet, Akhmatova. Prose on poetry by most of the poets is included as an important part of understanding and interpreting the readings. Several of the poets have written important criticism. Analysis of each poet's style and why the poet has developed it forms part of the course. Aesthetic theory and the function of poetry as a social force will be considered through what the poets themselves have said about such matters in their prose writings.

LA 130 A & B
French I
3 credits/semester: fall and spring

In this course, we study the basic elements of French grammar through conversation and drills derived from readings of easy modern prose and from a cultural reader.

LA 132 A & B
Italian I
3 credits/semester: fall and spring

This course covers conversation about everyday life and basic grammar through reading of Italian prose and culture in general.

LA 230 A & B
French II
3 credits/semester: fall and spring
(not offered 82-83)

Open to students who have completed French I or who have had two or more years of high school French. In this course we study French social life, geography, art, and literature. It includes readings of theater pieces by Giraudoux and Ionesco. Language of class: French.

LA 134 A & B
German I
3 credits/semester: fall and spring

One year course of basic grammar. The aim of the course is to develop reading, writing and conversational skills of the first year German student.

Other Liberal Arts

LA 091 A

Music as Art

3 credits/semester: fall

This is primarily a listening course of Baroque and Classical music—with a brief look at music of the Renaissance which preceded these eras. We will hear, among others, compositions of Monteverdi, Bach, Handel, Telemann, Mozart, Haydn and early Beethoven.

LA 091 B

Music as Art

3 credits/semester: spring

Twentieth Century—beginning with the music of Gustav Mahler, we will examine the various trends of our own era. We will listen to music of Bartok, Stravinsky, Ives, Schoenberg, Berg, Weber, Boulez, Crumb and others, as well as electronic music.

LA 290

Public Speaking

3 credits/semester: fall and spring

This course emphasizes person-to-person communication. Some attention is paid to small-group communication and interviewing. An effort is made to achieve a balanced blending of theoretical principles and suggestions for practical application. Prerequisite: LA 110 or the equivalent.

LA 292

Middle East Art and Culture

3 credits/semester: fall

An introduction to the art and culture of the Middle East through the perspectives of anthropology and art history. The course will examine design, symbol, procedures, and techniques of Middle Eastern art, particularly ceramics, glassware, textiles, painting, architecture and metalwork. These arts will be examined in their social, cultural, and historical context which will include: the influence of Islam on ritual and symbol, the influence of environment on materials and architecture, urban-rural traditions, trade patterns and market organization, diffusion of design and materials, and the role of the artist and craftsman in Middle Eastern society. The course will be based on classroom lecture and discussion, slides and film.

LA 492

Vienna and Berlin, 1900-1925

3 credits/semester: fall

At the beginning of the 20th century, Vienna and Berlin were important centers during one of the richest periods in the cultural and artistic history of the Western World. Much of the science and art of this century was given its focus and thrust by the men of genius working in these two cities. In this course, we will study the works of Einstein, Freud, Mahler, Schoenberg, Wittgenstein, Kafka and of German Expressionism. This is an interdisciplinary course involving the visual, musical and literary arts as well as philosophy.

999 Independent Study

3 hours–6 hours

1.5-3 credits/semester: fall–spring

An independent course of study dealing with a particular issue of interest to student and one or more faculty. Prior approval by the chairperson required.

Learning Skills Center

The academic support services offered by the Learning Skills Center are available to all students as a supplement to their classroom instruction. The Center helps students develop proficiency in reading and writing. Professional and peer tutoring are available both for general skills and for specific subjects or courses. Workshops are given throughout each semester which are designed to address students' academic concerns and needs. Further, professional counseling is provided to enhance students' academic and personal strategies and skills. Also available for student use are electric typewriters, a reference library, and tape recording equipment. While they may be referred to the center by studio and/or Liberal Arts instructors, students are welcome to avail themselves freely of the Center's various resources.

Art Therapy

Students who wish to enroll in the Art Therapy program register for art therapy courses as studio electives. Students complete all requirements in their chosen major department; the B.F.A. or B.S. degree is awarded in the studio major with concentration noted in art therapy.

Interested students should request an interview with the Art Therapy director, Sherry Lyons; the Liberal Arts division can schedule appointments.

Faculty

Sherry Lyons, Director
Leah Freedman
Ronald Hays
Knolly Hill
Nancy Markowich

Liberal Arts Requirements

By the end of the sophomore year, students should have completed LA 181 A, Child and Adolescent Psychology; LA 181 B, Adult Psychology; and any two of the following courses: LA 170, Introduction to Philosophy; LA 162, Introduction to Sociology; LA 260, Human Origins; LA 267, Introduction to Cultural Anthropology; LA 361, Criminology; LA 262, Social Problems. Juniors should register for: LA 384, Abnormal Psychology and LA 385, Social Psychology.

AT 300
**Introduction to Art Therapy:
Emotional and Social Problems**
3 hours, once a week
3 credits/semester: fall

An introduction to art therapy including the normal development of art, emotional and social problems of children, adolescents, adults, and the aged. The course includes field visits to a variety of institutions where art therapy can be practiced. The student is exposed to a wide range of intellectual, physical, emotional and social disorders. AT 300 and AT 301 must both be taken first semester.

AT 301
Social and Group Process
3 hours, once a week
3 credits/semester: fall

A group dynamics course structured to help the student better understand him or herself and his or her interaction in dealing directly with feelings activated by field visits.

AT 302
Clinical Aspects of Art Therapy
3 hours, once a week
3 credits/semester: spring

A weekly meeting with the art therapist at a cooperating psychiatric institution to present a survey of the field of art therapy through live interviews, films, literature and discussion. AT 302 and AT 303 must both be taken second semester.

AT 303
Theories and Techniques of Art Therapy
3 hours, once a week
3 credits/semester: spring

An introduction to the different types of disorders and the theories and techniques of art therapy utilized with the various populations.

AT 400
Theories of Personality
3 hours, once a week
3 credits/semester: fall

An emphasis on psychoanalytic theory but also including behaviorism, humanism, existentialism, etc. Prerequisites: All AT 300-level courses.

AT 401
Senior Practicum (restricted)
3 hours, once a week
3 credits/semester: spring

A field placement for the mature and exceptional student. An opportunity for supervised clinical practicum is arranged for students: selection is based on demonstrated ability, academic average in AT courses, individual maturity, and potential for growth. Placement is determined by consensus of the Art Therapy faculty and advisor.

Teacher Certification

The teaching of art offers opportunities for students to work in a profession that provides possibilities for their own continued growth while they, in turn, provide for the aesthetic and creative experience of children and young adults. In preparing students for careers in education, PCA is committed to producing graduates who are "able to do" as well as "able to teach." To that end, the Education Department offers a competency-based program leading to the Pennsylvania Instructional I Certificate qualifying the student to teach art (grades K-12).

The curriculum is designed to provide the student with both theoretical and practical coursework as well as field experiences beginning in the sophomore year. Opportunities to teach in traditional and alternative settings such as the College's multi-age Saturday School, museum programs, special education and adult and community education prepare students for a wide variety of professional opportunities.

The faculty are all practicing artists who believe that a sound personal studio experience is fundamental for effective teaching.

Faculty

Arlene Gostin, Chairperson
Paul Adorno
George Chapman
Charles Kaprelian
Ted Katz
Fred Osborne
Claire Owen
William Russell
Robert Sebastian
David Tafler



Dodi Klimoff teaching a group of students at Conwell Middle Magnet School.



Saturday School Student Teacher Dodi Klimoff instructing a student in Junior High Workshop.



Sculpture student Concetta Muzio with paperworks created by her junior high school students in The Saturday School.

Undergraduate: Teacher Certification With B.F.A. or B.S. Degree

Students are able to earn a teaching certificate while majoring in a studio department and working toward the B.F.A. or B.S. degree. By enrolling in the Teacher Certification Program in the sophomore year, a student may earn a degree and a teaching certificate within the four-year program.

Teacher Certification Special Program

Students who hold bachelor's degrees enroll in the certification program as special students. Program requirements will be determined by the student's qualifications. Upon review of a student's credentials, credit may be given for prior coursework and job experience by approval of the department. Special students normally complete the program in two semesters.

The Saturday School

An open enrollment, noncredit program of visual studies is offered at PCA on Saturdays during the fall and spring semesters for students aged eight to eighty-plus. Staffed by professional artist-teachers and student teachers, the Saturday School is under the direction of the Education Department. Course offerings include:

- Elementary Art Studio for Kids
- Junior High Studio
- Senior High Portfolio Development
- Drawing
- Figure Drawing
- Jewelry
- Ceramics
- Cartooning
- Introduction to Commercial Art
- Photography
- Painting in Oils and Acrylics
- Watercolor

The Saturday School has been an established tradition at PCA for 35 years. For further information, call (215) 893-3125.

University In-Service Teacher Education Network (UITEN)

In cooperation with the Office for Continuing Studies, the Education Department offers graduate-level courses especially designed for teachers at area schools. Courses are offered under the auspices of a consortium of eight regional institutions of higher learning called University In-Service Teacher Education Network (UITEN). The credits accrued in these courses may be applied to Permanent Certification, Master's Degree Equivalency, Master's Degree at the discretion of the granting institution, and Master's plus Thirty. For further information, please call (215) 893-3123.

Teacher Certification with Studio Major

In addition to meeting the requirements of a major studio department, students seeking teacher certification are required to meet course requirements in the Education Department. These courses are to be registered as a part of the elective portion of the studio program. All courses are one semester. The recommended sequence of education courses is as follows:

| | | | |
|------------|----------------------------------------------------------------------------------------------------|-----|--------------------------------------|
| TE 214 | Introduction to Visual Arts Education | 1.5 | Sophomore Fall |
| TE 215 | Contemporary Concepts in Teaching | 1.5 | Spring |
| TE 220 | Education Psychology | 1.5 | Sophomore or Junior Fall or Spring |
| TE 216 | Materials and Methods | 1.5 | Junior Fall or Spring |
| TE 313 | Saturday Practicum Prerequisites: TE 214 TE 215, TE 216 | 3.0 | Junior Fall or Spring Senior Fall |
| TE 314 | Practicum/Seminar (eight weeks only) Prerequisites: TE 214 TE 215, TE 216, TE 220, TE 313 | 9.0 | Senior Fall or Spring |
| TE 414 | Professional Practices Prerequisites: TE 214 TE 215, TE 216, TE 220, TE 313 | 1.5 | Senior Fall or Spring |
| Choice of: | | | |
| TE 999 | Special Project | 1.5 | Junior or Senior Fall or Spring |
| GE 500 | Research Methods | 1.5 | Fall or Spring |
| GE 501 | Readings in Art and Education | 1.5 | |

To assure coordination between the major and the teacher certification program it is strongly recommended that each student meet with his or her education department advisor each semester prior to advance registration.

Students interested in teaching but not wishing to work toward the certificate may, with department permission, take courses on an elective basis. Students may also proceed through the program at their own pace and complete the program after graduation.

Studio Requirements

All certification candidates must complete 4.5 credits in two-dimensional studio courses if their major is in a three-dimensional area, and vice versa. Also, one studio course is required in Photography.

Liberal Arts Requirements

By the end of the sophomore year, it is recommended that the student complete LA 181, Child and Adolescent Development, plus one course in Sociology.

Academic Requirements

Students working toward certification are required to maintain a 3.0 average in certification course work. A grade of B is required in TE 314 Practicum/Seminar to be recommended for certification. Freshman students who have achieved a score of 500 on their verbal SAT may begin certification coursework during their freshman year. Students will not be admitted to the certification program who have not satisfactorily completed LA 110 B, Language and Expression. They may, however, begin certification course work as elective students.

Following are several examples of how the Teacher Certification Program is coordinated with the studio major:

Fine Arts Major With Teacher Certification

| <i>Year</i> | <i>Major Studio</i> | <i>Teacher Certification</i> | <i>Liberal Arts</i> |
|-------------|---------------------|------------------------------|---------------------|
| <i>I</i> | 18 | 0 | 12 |
| <i>II</i> | 9 | 4.5 | 12 |
| <i>III</i> | 12 | 6.0 | 12 |
| <i>IV</i> | 12 | 10.5 | 12 |

Illustration With Teacher Certification

| <i>Year</i> | <i>Illustration</i> | <i>Teacher Certification</i> | <i>Studio Electives</i> | <i>Liberal Arts</i> |
|-------------|---------------------|------------------------------|-------------------------|---------------------|
| <i>I</i> | 18 | 0 | 3 | 12 |
| <i>II</i> | 18 | 3 | 0 | 12 |
| <i>III</i> | 16.5 | 6 | 0 | 12 |
| <i>IV</i> | 10.5 | 12 | 1.5 | 12 |

Students interested in Teacher Certification are advised to plan their programs carefully and if necessary be prepared to lighten their schedules by taking some of their coursework during a summer at PCA or at another institution with departmental approval.

Teacher Certification Special Program

| First Semester | | Second Semester | |
|----------------|--------|-----------------|--------|
| Course | Credit | Course | Credit |
| TE 214 | 1.5 | TE 313 | 3.0 |
| TE 215 | 1.5 | TE 314 | 9.0 |
| TE 216 | 1.5 | | |
| TE 220 | 1.5 | | |
| TE 414 | 1.5 | | |
| Choice of: | | | |
| TE 999 | 1.5 | | |
| GE 500 | | | |
| GE 501 | | | |
| 9.0 | | 12.0 | |

Application for the Teacher Certification Program

Required:

1. Completed application form and \$20 application fee.
2. Statement of applicant's professional objectives and interest in being certified to teach art.
3. Two official transcripts from each undergraduate and graduate (if any) institution previously attended.
4. Ten samples or slides representing studio experience. It is recommended that examples of drawings or design be included.
5. Two recommendations from faculty members, program advisors, former employer and/or other authority qualified to evaluate the applicant's academic and studio performance.
6. Testaments or letters documenting teaching experience, if any.

TE 214 Introduction To Visual Arts Education

3 hours, once a week
1.5 credits/semester: fall and spring

Through school observations, introduction to the philosophies of art education, learning theory, child development, curriculum development, and mini-teaching, the student has the opportunity to experience the various aspects of teaching kindergarten through twelfth grades.

TE 215 Contemporary Concepts in Teaching

3 hours, once a week
1.5 credits/semester: fall and spring

The student is exposed to specialized and alternative teaching situations. Included are—museum education, schools for all ages, traditional and open classroom, teaching basic skills through the arts, early childhood education and special education, higher and adult education. Through review of current literature, field trips, guest lecturers, and discussions, students develop curricula for these areas of specialization.

TE 220 Educational Psychology

3 hours, once a week
1.5 credits/semester: fall and spring

Various aspects of educational psychology are examined. These include cultural and family factors that influence learning, the expectations conveyed by teacher behavior, techniques of instruction, behaviorism and creativity. Emphasis is placed on retrospective analysis of each student's individual educational experiences.

TE 216 Materials and Methods

3 hours, once a week
1.5 credits/semester: fall and spring

Through observation, planning and participation in media workshops, this course examines the process of selecting material for effective classroom use with emphasis on means of lesson implementation.

TE 313 Saturday Practicum Seminar

4.5 hours, once a week
1.5 hours, once a week
3 credits/semester: fall and spring

Students are involved in all aspects of the Saturday School. They observe classroom interaction, plan and teach lessons, and exhibit student work under the supervision of professional artist-educators and a college supervisor.

TE 314 Practicum/Seminar

6 hours, 5 times a week for eight weeks
1.5 hours, once a week for eight weeks
9 credits/semester: fall and spring

The student registers for the semester in two eight-week blocks. The first is devoted to eight weeks of student teaching, four weeks at the elementary level and four at the secondary. The second eight weeks are devoted to an intensive studio program. Students are supervised by cooperating teachers and a college supervisor and meet for a seminar once each week.

TE 414 Professional Practices

3 hours, once a week
1.5 credits/semester: fall and spring

As a culmination of their work in studio and in education, seniors design and install an exhibition and participate in a seminar workshop on professional practices and contemporary issues in education.

TE 999 Special Project

3-6 hours, once a week
1.5-3.0 credits/semester: fall and spring

Students design a project with the approval of the department and work with an instructor to complete it. Special practicum experiences, development of visual aids, annotated bibliographies, research papers, special exhibitions, etc., provide students the opportunity to individualize their learning.

GE 500 Research Methods

1½ hours, once a week
1.5 credits/semester: fall and spring

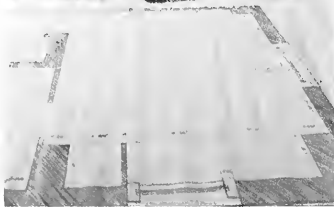
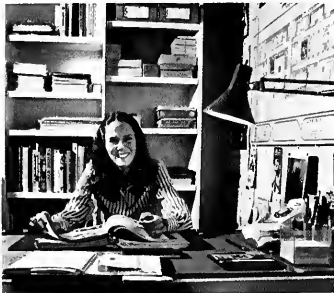
Emphasis is on problem solving pertinent to the writing of research or funding proposals in the areas of art education or administration. Students are required to learn elementary research design and investigative techniques before conducting a study or submitting a grant proposal of their choosing.

GE 501 Readings In Art and Education

1½ hours, once a week
1.5 credits/semester: fall and spring

This seminar cultivates creative thinking. It focuses on the effect of education on one's life, the role of art education, and the place art occupies in the world at large. Assumptions based on historic and contemporary philosophies are questioned and critically examined. Specified readings and papers are course requirements.

PCA's Continuing Studies Program is the largest part-time studio program in the Delaware Valley, offering professional instruction within a curriculum designed especially for students who work during the day or cannot study full-time. Programs are offered at two extensions as well as on the Center City campus. Classes run both in the day and evenings, twelve months a year. In addition, there are several special programs during the summer, and a provision for part-time study in the Day College.



Keith Straw, a recent graduate of the Interior Design Program, has her own business freelancing. She is pictured in her studio/office with the plans for a current project.



Dragonflies, starlings, goldfish, dandelions—in this case, lamb hearts—are subjects for analysis as part of the medical and scientific illustration courses. Steven Gigliotti, a professional illustrator, discusses a detail in the student's rendering.



400 calligraphers gathered at PCA this summer for a week-long conference devoted to the Calligraphic arts. Here one of the participants practices under an instructor's watchful eye.

The Evening Program

PCA offers an Associate in Arts degree which is designed through the Office of Continuing Studies specifically for students who wish to study part-time for a comprehensive, highly professional preparation in the fields of Advertising, Illustration, Interior Design or Painting. In addition, any of more than a 100 courses selected from all the major studio areas of the College can be taken individually through this department.

The courses offered range from introductory to advanced professional levels of study. Introductory courses may be taken with no admission requirement.

Independent study is also available in upper level courses.

There are separate catalogs available for the Evening Program offered on the main campus and at the extensions as well as special brochures for all summer programs. Please refer to these for specific listings and registration procedures. For further information, please call (215) 893-3160.

Extensions

PCA now offers the Continuing Studies Program in two convenient locations on the Main Line and in Cherry Hill. Courses selected from the Continuing Studies Main Campus curriculum are now available to residents of these areas who wish to study the visual arts on a professional level.

Classes are small and run during the day, evenings, and weekends, 12 months a year. Like other part-time students, those at the Extensions are entitled to all the college services including counseling, use of the Library, the job placement office and special film and lecture programs.

Main Line Extension

The Main Line Extension is in the J. Gardner Cassatt mansion on the property of the Upper Main Line Y in Berwyn (near Paoli), Pennsylvania. This program has been in existence since Spring of 1979.

Cherry Hill Program

The recently opened Cherry Hill Program is housed in the Center for the Arts in Southern New Jersey. It is located at Park Boulevard and Jefferson Avenue in Cherry Hill, New Jersey.

Please call (215) 893-3160 for more information about either program.

Part-Time Study in the Day College

Part-time study in the Day College is available on a limited basis. Special student application forms are available in the Office for Continuing Studies. This form must be completed and submitted with a portfolio of work to the Office for Continuing Studies. The application is reviewed by the Director of Continuing Studies and the appropriate Day Department chairman. For further information, please call (215) 893-3160.

Special Events

In addition to its regular academic program, the Office for Continuing Studies also presents special events, workshops and weekend programs. These feature both traditional and innovative subjects taught by practitioners and professionals in an intensive format. Most workshops are non-credit. In the past, offerings have included maskmaking, sign painting, wholistic drawing, display window design, batik, picture framing and gilding, among others.

This past June the College, through Continuing Studies, hosted an international conference on calligraphy. The conference, which was co-sponsored by the Philadelphia Calligraphy Society, brought together over 400 faculty and students for an intensive week of study in this recently revived art.

Summer Programs

Summer Pre-College Program For High School Students

Pre-College is a popular six-week summer program for 11th and 12th grade high school students. Students use this in-depth college experience to explore their interest and abilities in the visual arts. In addition to the courses, patterned after PCA's Foundation Program and taught by the college's own professional faculty, the program includes a full schedule of films, trips, seminars and other activities. Supervised housing in the college's dormitory is available.

If you know a high school student who may be interested, please call (215) 893-3174.



College Summer Session

PCA offers a six-week College Summer Session with courses drawn from the major studio areas, taught by faculty from those departments. Up to 11 credits may be earned in the program and may be transferred to other institutions at their discretion.

The program provides the opportunity for PCA students, enrolled students at other colleges, teachers and others to participate in professional level courses available at PCA during the summer.

Courses from the studio majors, art education and the liberal arts form the basis of the program. Visiting artists, seminars, films and trips complete the intensive schedule.

Please contact the Summer Programs Office at (215) 893-3200 for additional information.



Academic Regulations

When a course previously failed is repeated and a passing grade earned, both the failing and repeat grades remain permanently recorded, on petition, however, the grade point average is recomputed to exclude any penalty for the initial failure.

When registering for liberal arts courses, students may elect to be graded "OP" (pass) or "OF" (fail). Under this option, the "OP" grade earns credit, neither the "OP" nor the "OF" is computed in the grade average.

Detailed information on the grading system can be found in the Student Resource Handbook which is given to all incoming students.

Pass-Fail Option

In Liberal Arts courses, students may elect to be graded P (pass) or F (fail). Under this option, the student must declare his/her preference no later than the fourth week of the semester by notification to the Registrar's Office. To receive a P grade, the letter assigned by the instructor must be at least a C. Under this option, the P grade earns credit; neither the P nor the F is computed in the grade average.

Change of Grade

If a student questions the correctness of a grade, either final or otherwise, the student should first arrange to discuss the matter with his or her instructor. If a satisfactory resolution is not reached with the instructor, the chairperson of the department should be consulted. The student may, as a last resort, bring the matter to the attention of the Dean of Students. Any change of final grade requested by a student and approved by his or her instructor must be endorsed by the department chairperson and the Dean of Students and effected no later than the end of the semester following the one in which the grade was given.

Withdrawal from Courses

Students may withdraw from courses with a notation of "W" (withdrawal) on their academic records up through the last day of the sixth week of the semester. Withdrawal or a grade of "W" does not affect the computation of the student's grade point average. After the sixth week, a grade of "F" will be recorded, exceptions, that is to say a grade of "W", may be made for extraordinary personal circumstances by the faculty involved in consultation with the Dean of Students.

A student who withdraws from a course past drop-and-add week receives no refund of tuition.

Leave of Absence

Leave of absence will be granted by the Dean of Students for reasonable cause, if the student is *in good academic standing*, i.e., a cumulative grade point average of at least 2.0 (C). A leave is for a specified semester or year and before expiration does not require formal readmission. A student requiring a medical leave of absence will not necessarily be held to the stated grade point average requirement. A student who has been granted a leave of absence may advance register, in person only, during the semester preceding his or her return.

Dual Degrees

A student may graduate with a major in two departments if he or she completes the requirements for each department. Likewise, a student who wishes to graduate with both a Bachelor of Science in Environmental Design and/or Industrial Design and a Bachelor of Fine Arts in one of the other studio areas must complete the requirements for each degree. Any course that fulfills a requirement in one degree program does not have to be repeated to fulfill the second.

Terms of Enrollment

A student is enrolled full time if his or her courses, both studio and liberal arts, total 12 or more semester credits. For graduate students, 10.5 or more semester credits constitute full-time enrollment.

Class Attendance

All students are expected to attend classes regularly and promptly and for the duration of the scheduled instructional time. There is no class cut allowance. Individual instructors will decide the optimum time for marking attendance and may penalize for habitual lateness. For absences totaling 15% of the number of class meetings scheduled through the semester, the student will receive formal warning that course registration is in jeopardy. Reported absences exceeding 25% of scheduled class time will be cause for the student being withdrawn from the course and the recording of an "F" or "OF" grade.

Grading System

| | | |
|----|------------------------------|-----|
| A | Excellent | 4.0 |
| B+ | Very Good | 3.5 |
| B | Good | 3.0 |
| C+ | Moderately Good | 2.5 |
| C | Satisfactory | 2.0 |
| D+ | Slightly better than passing | 1.5 |
| D | Poor but passing | 1.0 |
| F | Failing | 0 |
| I | Incomplete | — |
| W | Withdraw | 0 |
| OP | Optional pass | 0 |
| OF | Optional fail | 0 |

Incompletes

An incomplete may be assigned for a course in the case of illness or extraordinary personal circumstance which prevents the completion of course work by the end of the term. An incomplete given at the conclusion of a semester must be removed no later than six weeks into the following semester. The deadline for removal of incompletes is included in the academic calendar. Forms for requesting incompletes are available in the office of the Dean of Students.

Dismissal

It is the College's prerogative to dismiss a student for stated cause. Failure to clear academic probation requirements will result in dismissal action by the Academic Review Committee. The Disciplinary Committee may order suspension or expulsion for student conduct judged unacceptable.

Further, a faculty member may drop a student from his or her class for stated cause; i.e., nonattendance, nonachievement, or disciplinary reasons.

Student Access to Academic Records

PCA is in compliance with the provision of the Family Educational Rights and Privacy Act (FERPA or the Buckley Amendment), which assures students confidentiality of their academic records. A statement to this effect may be obtained on request from the office of the Dean of Students.

The College classifies the following as "directory information" and will disclose such information to anyone presenting a bona fide request: name, address, telephone listing, dates of enrollment, major program, and graduation date. Any student who does not want this information released must give written notice to the Registrar's Office no later than the end of the second week of any semester or session for which he or she is enrolled.

Students have the right to inspect their academic records by arrangement with the Registrar's Office. PCA requires a student's written consent to release his or her personal records to any individual, agency, or organization except to other school officials who have legitimate educational interests, government officials enumerated in FERPA, or in connection with a student's application for and receipt of financial aid.

Withdrawal from the College

A student may withdraw at any time during the academic year by initiating his or her official withdrawal with the Dean of Students, securing clearance from the Business Office, Financial Aid Office, Registrar's Office, Library, and obtaining endorsement from his or her department chairperson for the Registrar's approval. Withdrawal is official when the student receives written notification from the Registrar. The enrolled student who does not register for the next semester will be considered unofficially withdrawn.

Refund Policy for Withdrawal from College

For official withdrawal the following refund policy is in effect:

For withdrawal during the:

| | |
|--------------------|--------------------|
| Prior to class | 100% refund |
| End of second week | 80% refund |
| End of third week | 40% refund |
| End of fourth | 0% refund |

No refund after the fifth week of classes.

A student required to withdraw for disciplinary reasons will not be entitled to any refund. Student Residence apartment rent, general fees, and other charges are not refundable.

An appeals process exists for students and parents who feel that individual circumstances warrant exceptions from this policy. Appeals should be registered at the office of the Vice President of Finance.

Readmission

Written appeal for reinstatement as a degree candidate should be addressed to the Dean of Students well in advance of the semester for which the former student desires to register. The deadlines are April 1 for the following fall semester and October 15 for the following spring semester. The College will continue to process late requests but places may be scarce. The appropriate departmental faculty must endorse readmission.

Return Degree Program

Diploma graduates of the College are eligible to attain the bachelor's degree from PCA. All studio requirements for the degree will have been satisfied by earning the diploma. To earn the bachelor's degree, students must complete the prevailing 45-credit hour requirement of the Liberal Arts Division (see description of department below). Course requirements may be taken at PCA or any accredited college or university. Appropriate and equivalent courses may be transferred from other accredited institutions.

Students may wish to consider completing some of the courses through the College Level Examination Program. Further information and request for readmission should be addressed to the Dean of Students.

Student Petitions

Enrolled students who want to petition for transfer of credit should complete a petition form available from the Office of the Registrar and present it to the appropriate chairperson of studio or liberal arts for approval. Requests for exceptions to the transfer credit regulation and/or exceptions to graduation requirements should be presented to either the Dean of Academic Affairs or the Dean of Students.

Credit by Examination

Students who qualify may request credit by examination in Liberal Arts subjects and credit by portfolio evaluation in Studio subjects. Requests will require approval by the Dean of Academic Affairs and the Department Chairperson. Such examinations/evaluations will be charged at the rate of \$10 per credit.

Dean's List

Students whose semester grade point average is 3.5 (B+) or higher will be accorded the distinction of inclusion on the Dean's List compiled each semester and entered on the student's permanent record. To be eligible, a student must be matriculated and full time. The college recognizes those students who achieve Dean's List with a special educational and social event during the semester in which the student is on the Dean's List.

Academic Probation

If a student's semester or cumulative grade point average is below 2.0 (C), he or she is automatically placed on academic probation and required to attain at least a 2.0 cumulative grade point average in the next semester. This requirement may be set higher by the Academic Review Committee depending on the student's overall record. Inadequate academic performance in any one semester can be a cause for dismissal. If a student fails to comply with the terms of probation or does not meet the expectations of the department, he or she may be dropped from that department. The voluntary withdrawal of a student facing probation will be recorded as "not in good academic standing."

The grade point average is computed by the following method:

1. List courses
2. Enter letter grade
3. Assign grade point value
4. Enter semester credit
5. Multiply points X credits
6. Total credit column
7. Total points X credits column
8. Divide (7) by (6)

Students Placed on Academic Probation for the First Time

A student who has a cumulative grade point average greater than 2.0 (C) but whose semester grade point average is less than 2.0 will be required to have a semester average of 2.0 by the end of the next semester.

A student who has a cumulative grade point average of less than 2.0 (C) will be required to have a cumulative average of at least 2.0 by the end of the next semester.

The above procedures are automatic. The exceptions, which the Academic Review Committee will study, are:

1. Students who have failed one or more of the major studios, and/or Liberal Arts 108, 109, 110A, or 110B.
2. Upperclassmen who have failed Liberal Arts 110A or 110B.
3. Upperclassmen who have received a grade point average of less than 1.0.

Example for Computing GPA

| Course | Grade | Grade Point | Credit | Points Credit |
|------------------------------|-------|-------------|---------------|---------------|
| LA 110 English | B - | 3.5 | 3 | 10.5 |
| LA 140 Survey of Art History | W | 0 | 3 | 0.0 |
| FP 100 Drawing | A | 4.0 | 3 | 12.0 |
| FP 120 2-D Design | I | - | - | - |
| Freshmen Studio Elective | F | 0 | 1.5 | 0.0 |
| FP 190 3-D Design | C - | 2.5 | 3 | 7.5 |
| | | | 13.5 | 30.0 |
| | | | 30.0 | |
| | | | 13.5 = | 2.2222 |

Students Continued on Academic Probation for a Second Semester

Students on academic probation who fail to meet their grade point average requirement by the end of the term, but are continued on academic probation for a second consecutive semester, will be dismissed at the conclusion of the second semester if they fail to meet the grade point average specified by the Academic Review Committee.

Such students will not be considered for readmission before the end of one full academic year. Seniors who are placed on academic probation at the end of their first semester may be reinstated after one semester's probation. Requests for readmission, however, should be processed the semester prior to the student's anticipated return. Notations concerning academic probation are entered on the student's permanent record.

Graduation with Honors

A student may graduate with honors if he or she achieves a minimum cumulative grade point average of 3.5.

Graduation Requirements

It is the student's responsibility to complete course requirements for the B.F.A., B.S., or M.A. degree. To be certified for graduation, a student must fulfill all applicable credit requirements, satisfy the minimum resident requirement, achieve minimum cumulative grade point average of 2.0 (C average), and receive the approval of his or her department chairperson as having met all major requirements.

Academic Requirements

Credit Distribution

The student is ultimately responsible for the completion of all course requirements for the degree program in which he or she is enrolled.

The College requires a minimum of 132 credits for graduation.

In the Foundation Program, students must carry 9 credits each semester in the core program of two- and three-dimensional design studies and drawing. Also, they usually take 6 credits each semester in liberal arts subjects and at least one freshman studio elective each term for a year's total of 33 credits.

First-time freshmen are not permitted to register for additional studio courses; transfer freshmen, however, may carry additional studio work in their second semester with the express approval of the Foundation Program co-chairpersons if schedules permit.

A student carrying an average of 16.5 credits per semester is considered to be making normal progress toward graduation. Students are required to fulfill their major departmental programs.

These programs include a basic credit structure as follows:

| | Credits |
|------------------------------------------------------------------------------------|----------------|
| Foundation | 18 |
| Major Department Credits | 45 |
| Other required credits outside the Department | 6 |
| Remaining electives (9 credits must be taken in a department other than the major) | 18 |
| Liberal Arts | 45 |
| Total Credits | 132 |

Students entering PCA as first-time freshmen must earn 30 credits of liberal arts courses (of the required minimum 45) at the College. A maximum of 15 credits in liberal arts may be acquired elsewhere, provided the course work involved does not duplicate courses already taken or available at PCA.

Before enrolling in a Liberal Arts course in another accredited institution, with the intention of transferring credits to PCA, students should meet with the Liberal Arts chairperson for an evaluation of the course to see if it will fulfill Liberal Arts requirements. Courses not approved may not be accepted.

Twelve hours of liberal arts credits must be taken in 300-400 courses.

The minimum credit load for full-time status is considered to be 12 credits per semester. Full-time status is not required to maintain enrollment in any undergraduate program.

The normal maximum credit load is 18 credits per semester. Exceptions may be made only for students with a 3.0 grade point average with the approval of the Dean of Academic Affairs

Credit Hour Ratio

Semester credits are earned at the ratio of one credit for one class-contact hour in all liberal arts courses; in studio courses one semester credit is given for two contact hours. In both instances, the sum total of in-class and required out-of-class work is considered to be the same, that is, a minimum of 3 hours of work per week per credit.

Advisors

During the freshman year, Foundation Program chairpeople and faculty serve as student advisors. When beginning a major, each student is assigned a new faculty advisor who is retained throughout his or her tenure in the same department. A new faculty advisor is appointed only when the student changes a major department. Students may request a change of faculty advisor by application to the department chairperson.

Students are expected to meet with their advisor at least twice each semester. All course and schedule changes require the advisor's approval. Advance scheduling, preceding each semester's registration, is always completed by the student in consultation with the faculty advisor.

The student is responsible for the completion of all course requirements for the degree program in which he or she is enrolled, including meeting distribution requirements and the minimum 132 credits required for graduation.

Each professional department is assigned one or more Liberal Arts faculty members who are available to assist both major advisors and their advisees in the selection of a course of study.

Transcript copies of advisees' records are supplied on request to faculty advisors by the Registrar following the recording of grades each semester.

Departmental Function

A student's progress and welfare within the several instructional programs of the College is primarily the responsibility of the major department. In addition to providing each student with the guidance of an assigned faculty advisor, the department's faculty and its chairperson undertake to establish and promote appropriate standards of performance.

Beyond the College's minimum requirements, each department may establish additional in-major requirements with respect to attendance, lateness, and related matters.

The chairperson, with the concurrence of the faculty, may:

1. Establish a minimum major course grade or major grade point average requirement higher than the minimum set by the College; students must be given written notification of such requirements.
2. Place on probation students who fail to meet the minimum grade requirement in a course required for a departmental major or a College program.
3. Place a student on probation for academic or disciplinary reasons and define its terms in writing to the student and the Dean of Students.
4. Dismiss a student from the department for academic or disciplinary problems with written notification to the student and the Dean of Students.

Each department will provide student majors with written statements describing any additional requirements for its programs.

Every student must have the approval of his or her department to proceed to the next level of course work. It is the department's responsibility to keep each student informed of his or her progress toward graduation. And finally, the student's petition to graduate must be approved by the department chairperson in conference with his or her faculty.

Credit by Examination

Students who qualify may request credit by examination in liberal arts subjects and credit by portfolio evaluation in studio subjects. Requests will require approval from the Dean of Students and the Department chairperson. Such examinations/evaluations will be charged for at the rate of \$10 per credit.

Change of Major

Students may request a change of major at the beginning of any semester during the drop/add period. The student's formal petition requires the approval of his or her faculty advisor and of the chairperson of both his or her former department and of the department he or she wishes to enter. All major and studio elective credits previously earned may be applied toward relative requirements in the new department, which then determines the student's remaining credit obligations.

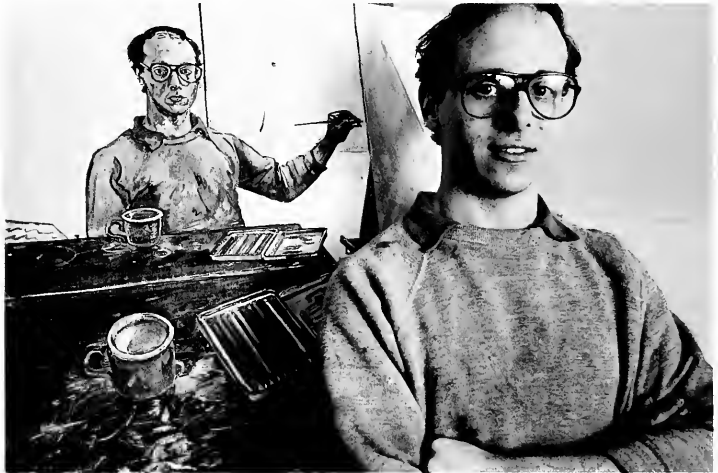
Residence Requirements and Transfer Credits

Transfer applicants may receive credit for courses taken at other accredited institutions that are similar in content, purpose, and standards to those offered at the Philadelphia College of Art. For credit to be granted, official transcripts of all previous college study must be presented along with a current catalog of that institution. A minimum grade of "C" must have been obtained in a course that is presented for transfer credit. The evaluation of credits is made by the department in which the equivalent course is taught, in consultation with the registrar. Transfer credit for studio courses may be granted only after presentation of official transcripts and portfolio material are presented. Studio credit will not be granted on the basis of the transcript or portfolio alone.

Every transfer student must complete a minimum of two semesters in residence preceding graduation; he or she must earn a minimum of 33 credits in studio or liberal arts courses. Students must transfer or complete the required liberal arts and major department courses stipulated for the degree regardless of the number of credits completed at other accredited institutions. For this reason transfer students may be required to remain in residence at PCA for more than the minimum two semesters, completing more than the minimum 33 credits.

Master of Arts in Art Education

Graduate study at PCA offers students the opportunity to pursue individually designed, innovative combinations of education and visual studies. Choosing from one of the College's major studio departments, students are able to combine advanced studies in the studio with those in education and liberal arts. The education components of the program culminate in a thesis project reflecting original investigation. Students may design their education studies to include an internship in a special-interest area such as museum education. Upon graduation, students pursue careers as fine artists, teachers; in research, educational media, arts administration, and design.



James Rauchman '80 Painter

James Rauchman is a full-time painter and has his own studio in South Philadelphia. His work may be termed "painterly realism" and his subjects are interiors, still lifes, self portraits and cityscapes. James' paintings refer to the activities of people, even if the scene does not specifically depict a person. He has had two one-man shows in Philadelphia, the first at The Painted Bride Gallery and the second at Marion Locks' New Talent Show in 1981. He also works on commissions.

James Rauchman studied painting and religion at Goddard College in Vermont before coming to Philadelphia. He entered the MA program in 1977 at PCA majoring in painting. His thesis project is a shooting script for a film entitled *Renoir's: The Boating Party*.

Graduate Faculty

Arlene Gostin, Chairperson
Charles Kaprelion
Ted Katz
Fred Osborne
Robert Sebastian
David Tafler
Robert Keyser
Harry Soviak

Requirements for Master of Arts in Art Education

Master of Arts in Art Education is a 33-credit degree. The program consists of three components: The Studio Major (15 credits), Liberal Arts (6 credits), and Studies in Education (12 credits).

1. Liberal Arts, 6 credits

Graduate work in literature, aesthetics, art history, philosophy, and psychology may be pursued through coursework or approved independent study. Any 500-level Liberal Arts course may be taken to satisfy this requirement. Courses below the 500 level must be authorized by the program chairperson.

2. Studio Major, 15 credits

With approval, studio work may be taken in any one of the College's nine major departments.

3. Studies in Education, 12 credits

Requirements are the courses listed and acceptance of the thesis or visual project.

Academic Requirements

All degree candidates must maintain a cumulative point average of 3.0 in course work to be regarded in good academic standing. Students will qualify for candidacy for the M.A. upon satisfactory completion of half the required coursework and with the approval of the major studio and education departments.

The completion of a candidate's resident program does not guarantee the granting of the Master's degree. Not only the academic record of the candidate but the complete thesis is subject to final review and approval by the student's thesis committee. The complete thesis must be approved by the student's thesis committee one month prior to the anticipated date of graduation.

Students are permitted two opportunities to develop a thesis or visual project by rostering GE 512 Thesis Proposal. Students who receive below a B the second semester will be discontinued in the program.

Master of Arts In Art Education Required credits – Full-time

| Semester | Major | Education | Liberal Arts |
|----------|-------|-----------|--------------|
| I | 7.5 | 4.5 | 3 |
| II | 7.5 | 5.0 | 3 |
| III | | 3.5 | |

The last segment of coursework may be completed out of residence. Students may pursue the program part-time day or evening with course offerings in the summer.

Prerequisite Requirements

In order to be admissible, a candidate must hold a Bachelor's Degree or equivalent.

Students not holding degrees in the visual arts can expect to roster 18 credits of foundation studies and 30 credits of studio major, dependent upon faculty review of their portfolio.

A Teaching Certificate is not required. Those who wish the Teaching Certificate (K-12) may pursue it concurrently with the M.A.

Transfer of Credits

Students transferring from other graduate programs, or those having completed acceptable post-baccalaureate study elsewhere, may be allowed to transfer up to 6 credits toward their Master's Program. The acceptance of these credits is based on faculty evaluation.

Application for the M.A. in Art Education

Required

1. Completed application form and application fee. Applicant must include a statement describing plans for the studio major on the application form.
2. A brief typewritten statement defining the applicant's professional experience and objectives.
3. Two official transcripts of academic record for each undergraduate and graduate (if any) institution previously attended.
4. Ten samples or slides of original studio work. Portfolio should represent a concentration of work in the chosen major as well as examples of drawings or design.
5. Three letters of recommendation from faculty, program advisors, art teacher supervisors and/or any other authority familiar with and qualified to evaluate the applicant's academic and studio performance.

Teacher Certification Program

For program description see page 90.

Application for the Teacher Certification Program

Required

1. Completed application form and \$20 application fee.
2. Statement of applicant's professional objectives and interest in being certified to teach art.
3. Two official transcripts from each undergraduate and graduate (if any) institution previously attended.
4. Ten samples or slides representing studio experience. It is recommended that examples of drawings or design be included.
5. Two recommendations from faculty members, program advisors, former employer and/or other authority qualified to evaluate the applicant's academic and studio performance.
6. Testaments or letters documenting teaching experience, if any.

Upon review of a student's credentials credit may be given for prior coursework and/or job experience by approval of the department.

Students who have received their B.F.A., B.S., or M.A. from PCA will not be required to pay the \$20 application fee.

Dates of Application for the Master of Arts in Art Education and Teacher Certification Programs

Application for admission to the Master of Arts in Art Education and Teacher Certification Programs must be completed and all credentials submitted by April 15 for admission in the succeeding summer session and fall semester and by November 15 for the succeeding spring semester. All credentials are to be submitted to the Admissions Office of the College.

Interviews

All applications for the Teacher Certification Program and all applicants for the Master of Arts in Art Education Program will be invited to the College for an interview conducted by the Education Chairperson and the Director of Admissions. Interviews are scheduled immediately after the deadline dates noted above and each applicant who has submitted all credentials will be contacted by the Admissions Office to arrange an appointment. If you can take advantage of the interview option, you may present your work or portfolio of studio work at that time. If you cannot visit the college for the interview, please submit your portfolio by the deadline.

For application form, please call 215-893-3174, or write Admissions, PCA, Broad and Spruce Streets, Philadelphia, Pa. 19102

Program must be completed within 5 years.

Masters of Art in Art Education Courses

GE 500

Research Methods

1½ hours, once a week
1.5 credits/semester: fall and spring

Emphasis is on problem solving pertinent to the writing of research or funding proposals in the areas of art education or administration. Students are required to learn elementary research design and investigative techniques before conducting a study or submitting a grant proposal of their choosing.

GE 501

Readings In Art and Education

1½ hours, once a week
1.5 credits/semester: fall and spring

This seminar cultivates creative thinking. It focuses on the effect of education on one's life, the role of art education, and the place art occupies in the world at large. Assumptions based on historic and contemporary philosophies are questioned and critically examined. Specified readings and papers are course requirements.

GE 509

Professional Studies

6 hours, twice a week
3 credits/semester: fall and spring

With faculty consultation, students plan and carry out an internship in some aspect of art education: museum education, special education, higher education, research, art supervision, arts administration or educational media.

GE 510

Thesis

1.5-5.5 credits: fall and/or spring

The thesis represents independent and original inquiry into a theoretical or practical problem or issue in art education. The thesis may be visual but must include formal written support. The student develops and executes the thesis under the guidance of an advisor and thesis committee.

GE 515

Contemporary Concepts In Teaching

3 hours, once a week
1.5 credits/semester: fall and spring

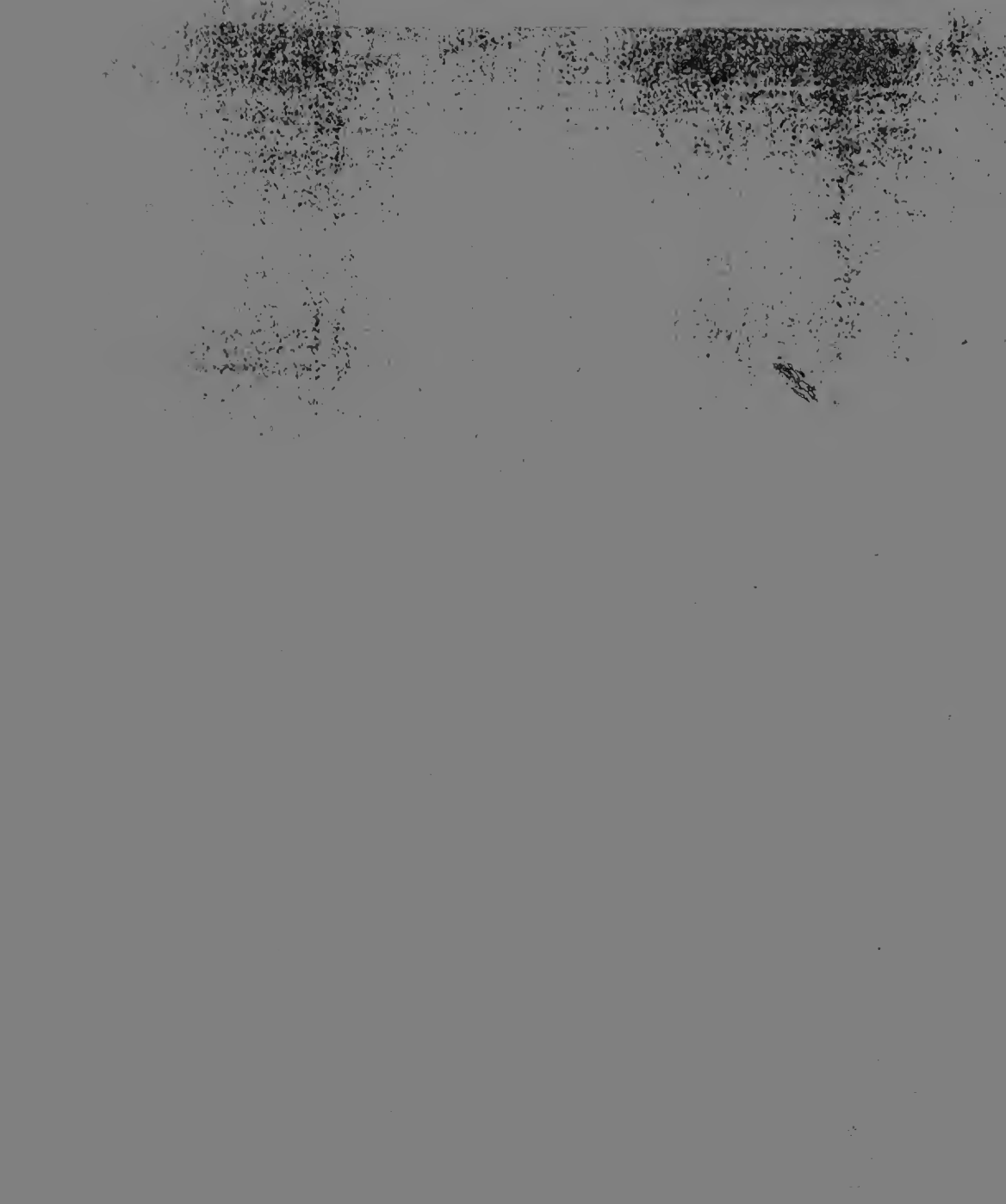
The student is exposed to specialized and alternative teaching situations. Included are museum education, schools for all ages, traditional and open classrooms, teaching basic skills through the arts, early childhood education and special education, higher and adult education. Through review of current literature, field trips, guest lecturers, and discussions, students develop curricula for these areas of specialization.

GE 512

Thesis Proposal

1 hour, once a week
0.5 credits/semester: fall and spring

Seminar and directed individual study, the product of which is a coherent, detailed, and researched thesis proposal. Prerequisites: a topic must be selected prior to entry, along with evidence of research in the topic field.



Student Services

Student Services Departments

Counseling and Career Center

The Counseling and Career Center provides a wide variety of support programs to aid in the development of the student in his/her career.

Personal Counseling

Students will frequently have concerns about their emotional, physical, sexual or intellectual development. To assist in these questions and needs, free psychological counseling is available through the Counseling and Career Center. Though most counseling is done on an individual basis, group counseling can be arranged. Students in need of psychiatric counseling may consult one of the staff's counseling psychologists for assistance, or be advised by one of the physicians from the Family Medicine Unit of the Thomas Jefferson University Hospital.

Career Counseling

One of the vital services of the Center is the provision of career guidance and job opportunities to students beginning in the freshman year and continuing even after graduation. The Center, as with any other college or university, cannot guarantee job placement. However, it does provide opportunities to students to gain experience and earn income while they study. Career counseling, information seminars, and internships supplement classroom and studio instruction.

Placement

This office receives approximately 1,000 part-time, full-time and free-lance positions each year for both students and alumni. A growing number of recruiters come to PCA each spring to interview and hire graduating seniors. Firms from across the country contact the office with career opportunities for graduating seniors and alumni. While entry-level salaries for artists and designers vary considerably, many PCA graduating seniors obtain positions that are in the \$10,000 to \$17,000 range. Within the first six months of graduation, 85 to 90% of students obtain employment.

The Center offers the following career services: counseling, recruiting, placement, designer's forum, job clubs and workshops, career newsletters and a career library.

Residential Life

Because the Philadelphia College of Art has a strong commitment to providing the best possible living environment in addition to an excellent education, it has remodeled the historic Furness Building into a student residence that will house approximately 180 students. The residence features three and four person apartments with separate kitchen and bathroom facilities. This facility is located within the historic block of PCA and is within a one block walk of all PCA facilities.

The College also provides a student residence at 15th and Spruce Streets for approximately 160 students. Three townhouses are also provided for upperclass men and women. All campus residences are co-educational.

Living in PCA residence facilities is supervised, with each floor or area assigned a resident advisor. The resident advisor is a specially selected and trained student who has skills in assisting students. The entire residence program is supervised by the College Director of Residence who has extensive training in both counseling and supervisory skills.

Students will receive a housing brochure outlining all facilities and accommodations after they are admitted to PCA.

Freshmen from outside the Philadelphia area are guaranteed housing if the Residence Office receives their contracts by June 1. Non-commuting freshmen are required to live in College residence during their first year (exceptions will be made on an individual basis).

PCA will also assist students in finding off-campus accommodations.

The Student Services Division consists of a group of concerned professionals committed to assisting the PCA student in reaching his or her goals. The staff feels a responsibility to offer students an opportunity for development in interpersonal, leadership, organizational and communications skills that will serve the students on a personal and professional level in the future. The Student Services Division consists of the following offices: Dean of Students, the Counseling and Career Center, Financial Aid, Residential Life, Student Activities, Health Services, and the Registrar.

Health Services

The College maintains a health service, open weekdays throughout the academic year and staffed by a registered nurse. Additional medical needs and attention by a physician are provided by the Jefferson Hospital Family Medicine Department. This service provides a complete range of physician's services to all students through the payment of the mandatory annual health fee.

Students are encouraged to see the College nurse to help evaluate illnesses and to discuss other health problems. She will aid in the contact of the on-call doctor if medical intervention is needed. The Jefferson Family Medicine Department is located in the new Jefferson Hospital at 11th and Walnut Streets, a short walking distance from the College.

Registrar & Records

The Office of the Registrar develops and maintains all records and files relating to the student's academic life at PCA.

The Registrar coordinates all scheduling and registration activities as well as the reporting of grades, grade point averages, official transcripts, etc.

The Office of the Registrar also provides credit counseling assistance to all students. Students may have their program of study reviewed and a determination made as the particular courses and number of credits needed in their respective major and liberal arts areas. This service is provided as a supplement to the assistance provided students through their academic advisors and departmental chairpersons.

Financial Aid

In recognition of a growing need for students and families to secure financial assistance, the Philadelphia College of Art has long maintained a Financial Aid Office. While college expenses are primarily the responsibility of the student and family, assistance from the College and other sources is provided as a supplement.

Information on the application procedure, eligibility, and financial aid package is detailed in this catalog under the specific area of Financial Aid. Additional questions may be addressed directly to the Office of Financial Aid. (see "Financial Aid" section)

Other Student Services

Student Activities

The College annually sponsors a variety of programs and activities to complement the academic program. A sampling of the planned programs includes the Friday Night Film Series, dances and social activities, student talent shows, gallery and museum trips, and sport and physical fitness programs at the "Y".

All extra-curricular and social activities are coordinated through the Arts Council and the Office of Student Activities. Students have a major role in determining and implementing the nature of the student life program at PCA.

Student Safety

PCA has assigned security personnel to all its buildings to provide twenty-four hour protection. The College maintains a strict I.D. policy to ensure the safety of students, faculty, and staff. Dorm students may request escort service for trips between residences and campus buildings from midnight to 8 A.M.

Meal Service

The College maintains a cafeteria that serves breakfast, lunch, and a light dinner. Food-vending machines are accessible at all times, both in Anderson Hall and at the residence hall.

Student Regulations

Social Regulations

The College's regulations governing non-academic student conduct are intended to maintain a viable and orderly institutional society, safeguard the particular values and common welfare of its student body, and promote the best possible environment for professional study. Membership in the College community is regarded as a privilege, and the student is expected to exercise self-discipline and good judgment. By official registration, he or she acknowledges the College's authority to define and enforce standards of acceptable conduct.

Adjudication of alleged student misconduct is the responsibility of the Office of the Dean of Students and is delegated to the Disciplinary Committee, representing the student body, faculty, and administration. A complete reference to all rules and procedures is contained in the current PCA Student Handbook.

College policy provides that a student may be required to withdraw from the College for psychological health reasons. A student who is withdrawn under this policy is one whose behavior is assessed as sufficiently disturbed to necessitate his/her leaving the College community. A detailed copy of the College policy regarding emergency withdrawals may be obtained from the Office of the Dean of Students or the Counseling and Career Center.

Student Work

The College reserves the right to retain one or more examples of each student's work to be added to its permanent collection of student art.

College Liability

The College cannot be responsible for the loss of a student's personal property resulting from fire, theft, or any other cause. Personal insurance is recommended.

Work done in the studio under the supervision of a faculty member is considered a part of the educational program. Reasonable care will be exercised to protect assignments and projects, but the College cannot assume responsibility for loss or damage to student work stored or exhibited on the premises.

Financial Aid

Eligibility

If a student has already earned a bachelor's degree in any field, he or she is ineligible for financial aid. Students enrolled only for teacher certification are also ineligible. Only matriculated, full-time or part-time undergraduate day students may receive financial assistance from the College.

All financial aid funds administered by the Philadelphia College of Art are awarded on the basis of demonstrated financial need and the availability of funds. Preference is given, in the case of new students, to those who demonstrate outstanding promise of success in PCA's curriculum. However, any applicant who applies before the published deadline will also be given priority. College-administered financial aid funds will not be used to replace federal or state grants for which a student is eligible but who fails to complete the required applications.

Financial Aid Package

The amount of aid offered by the Financial Aid Office is determined by the applicant's unmet financial need: Financial need is determined by subtracting financial resources (Pell grant, state grant, family contribution) from the educational budget. The resulting need is usually met by a combination of awards called the "financial aid package."

Types of Financial Aid Available

College-Administered Financial Aid Programs

National Direct Student Loan (NDSL)

When a Student is awarded NDSL funds from the College, repayment of the principal and interest does not begin until six months after graduation. The rate of interest is 5%. Depending on the total amount borrowed, a student may take up to ten years to fully repay this loan to the College.

College Work-Study Program (CWSP)

The CWS Program provides jobs for students who need financial aid and who must earn a part of their education expenses. Students who are awarded work-study funds will be placed in various jobs in the departments within the College. CWS students receive a monthly paycheck for the hours worked.

Supplemental Educational Opportunity Grant (SEOG)

These grant funds, which require no repayment obligation, are awarded by the Financial Aid Office to students with the greatest financial need.

PCA Grant-In-Aid

These grant funds, with no repayment obligation, are allocated by the College to supplement all other financial aid programs. Partial funding for this program is provided by endowed scholarships, listed by name of donor on page 89 of the catalogue, for students with demonstrated financial need. For the current academic year, the College has provided over \$600,000 for the grant-in-aid program.

State-Administered Financial Aid Programs

Pennsylvania Higher Education Assistance Agency (PHEAA)

All permanent residents of Pennsylvania are expected to make application for a PHEAA grant. Application is made by submitting a 1983-84 PHEAA grant application in addition to the Financial Aid Form. PHEAA grant applications must be sent to PHEAA in Harrisburg no later than May 1. Applications are available from high school guidance counselors or college financial aid officers.

Other State Grant Programs

If you are a permanent resident of either Connecticut, Massachusetts, Rhode Island, Ohio, Vermont, or New Jersey, you must apply for funding from the state grant agency of your home state. Each of these state grant programs require that you submit that particular state's version of the 1983-84 Financial Aid Form. These applications are available from the PCA Financial Aid Office. If you have completed the appropriate state version of the Financial Aid Form, you will not need to fill out an additional state grant application. College Scholarship Service will forward the information on your Financial Aid Form to your state grant agency.

College expenses are the responsibility of the family. Financial assistance from the College and other sources is a supplement to the efforts of the student and his/her family. Financial aid can be classified in these categories: scholarships or grants, loans and part-time work.

Application Procedure

To apply for PCA financial aid, applicants must submit a completed 1983-84 Financial Aid Form (FAF) to the College Scholarship Service (CSS) Princeton, New Jersey. The Financial Aid Form is available from high school guidance counselors or college financial aid offices.

The College's financial aid funds are limited and early application is essential. Therefore, your Financial Aid Form should be mailed to the College Scholarship Service (CSS) no later than **February 15**.

Financial aid decisions are made separately from admission decisions. Applicants for financial aid should not wait until they have been offered admission to the College to apply for aid. **Admission and financial aid applications should be made simultaneously.**

Once an applicant has been offered admission to PCA, his or her name is forwarded to the Financial Aid Office. If the CSS Financial Aid Form has been received by the College, the student will be notified of any financial aid funds that have been awarded by the College within two weeks after being offered admission to PCA.

Federally-Administered Financial Aid Programs

Pell Grant

All applicants for financial aid are required to apply for this federal grant program. If you have submitted a completed 1983-84 Financial Aid Form, there is no need to submit a separate Pell Grant application. CSS will forward your information directly to the Pell Grant program.

Guaranteed Student Loan (GSL)

Every matriculated student is eligible to apply for a Guaranteed Student Loan. The interest rate is 9% and re-payment does not start until six months after graduation. A dependent student may borrow up to \$2500 per academic year not to exceed an aggregate amount of \$12,500. Applications for a GSL are available at most banks and credit unions.

Renewal Application

College aid funds are awarded for an academic year (two semesters) and must be renewed annually by formal application. A student receiving aid must maintain at least a 2.0 (C) grade point average for continuation of funding. The College reserves the right to terminate financial assistance at the end of the fall semester if the student's grade point average is below the level required for eligibility.

Financial Aid For Currently Enrolled and Former Returning Students

Enrolled students or former students considering readmission who are applying for PCA funds must:

1. Submit a 1983-84 Financial Aid Form (FAF) to the College Scholarship Service in Princeton, New Jersey no later than March 1.
2. Complete a 1983-84 PCA Financial Aid Application.
3. Complete a 1983-84 PHEAA Grant application (out-of-state residents apply for their state version of the FAF).
4. Copies of federal IRS 1040 or 1040A Income Tax Forms.

The processed FAF and PCA Financial Aid application must be received by the Financial Aid Office by April 1. Late applications will be processed only on a funds available basis.

Aid awards are normally limited to a maximum of eight semesters (four academic years). Students who fail to complete the necessary number of credits required for graduation within the four-year period due to change of major or transfer status will be considered for a fifth year of financial assistance only on an individual basis. PCA cannot guarantee financial assistance beyond eight semesters or after completion of the required number of credits needed for graduation.

A student who withdraws from the College midsemester for other than an approved reason (namely health) will not be eligible for financial aid on his or her return for a repeat of that semester's courses.

Financial aid awarded by the College may be used only to meet educational expenses incurred by enrollment at PCA or one of the art institutions with which PCA has a Student Exchange Program. The College is not able to offer financial assistance for enrollment at foreign institutions.

Financial Aid For Graduate Students

PCA financial aid to graduate students consists of assistantships and grants-in-aid. To be considered, a student must complete a Graduate and Professional School Financial Aid Service (GAPSFAS) form which can be obtained from the PCA Financial Aid Office or the College Scholarship Service, Princeton, N.J. The application deadline is April 15 for fall and November 15 for spring. Students with assistantships must maintain a 'B' average and enroll for 10 credits per semester.

Students are also eligible to apply for a Guaranteed Student Loan (GSL). Eligible students can borrow up to \$5000 per academic year, up to an aggregate amount of \$25,000 (which includes all undergraduate loans). Application forms can be obtained from local banks and credit unions.

Students enrolling for the Teacher Certification Program who have earned a master's or baccalaureate degree are ineligible for financial assistance from the college.

Student Responsibilities

Students who receive awards from any outside agency or private organization are obligated to notify the PCA Financial Aid Office of such aid. At no time can total financial assistance, including awards from outside or private organizations, exceed the student's established level of demonstrated financial need.

All transfer students are required to submit a Financial Aid Transcript to PCA from any post-secondary institution attended whether or not financial aid was received from that institution.

Jacob and Gertrude Arronson Scholarship Competition

The Philadelphia College of Art will award four entering foundation year freshmen Jacob and Gertrude Arronson Scholarships of \$4,000. The Arronson scholars will be selected on the basis of outstanding artistic and academic performance and for their promise as future fine artists, designers or craftsmen.

Application Requirements

The competition is open to all high school seniors who have shown a commitment to the visual arts and a strong academic record. Students applying for the competition should have outstanding portfolios and rank in the top 25% of their class.

Application Procedure

To enter the Arronson Competition, students must make formal application to the Arronson Scholarship Committee by March 1. The following credentials are required:

1. PCA application for admission
2. High school transcripts
3. Letter of recommendation from an art teacher or a professional in the arts
4. A 500 word essay on your goals as a visual artist.
5. A portfolio of 12 pieces. 35mm slides are preferred. (Follow freshmen portfolio requirements in Catalog.)

The Selection Process

After the March deadline, the Arronson Scholarship Committee will meet to select eight finalists. Those students named as Arronson finalists will be notified of the date for in-person interviews, that will take place in April.

J.E. Caldwell Company Jewelry/Metalwork Scholarship

The Philadelphia College of Art will award an outstanding Junior Jewelry/Metalwork major the J.E. Caldwell Company full tuition scholarship for their senior year. The Caldwell Scholarship, established in 1981 is granted on the basis of academic achievement, excellence in design and technique and professional potential in metals.

Scholarships

The following endowed scholarships are given to students with demonstrated financial need as part of the College-administered financial aid program:

Alumni Association PCA—Camden H.S. Scholarship Fund
Alumni Association Scholarship Endowment Fund
Baugh Barber Fund
Biddle Scholarship Fund
Winifred Cantor Scholarship Endowment
James M. Cresson Scholarship Fund
Crozier Prize Fund
Desilver Scholarship Fund
Edward Tonkin Dobbins Scholarship Fund
Clayton French Scholarship Fund
The Gillespie Scholarship Fund
Graff Prize Fund
Peter W. Gregory Memorial Endowment Fund
The Emily Leland Harrison Scholarship Fund
The John Harrison Scholarship Fund
Thomas Skelton Harrison Fund
Mark Higgison Memorial Scholarship Fund
William & Kate J. Hofacker Scholarship Fund
Jantzen Family Scholarship Fund
Celia Kanev Scholarship Fund
Mrs. M. Theresa Keehmlle Scholarship Fund
Charles Godfrey Leland Memorial Scholarship Fund
Henry Perry Leland Prize Fund
Frank Hamilton Magee Scholarship Fund
Georgia B. McIlhenny Scholarship Fund
Mr. & Mrs. John McIlhenny Scholarship Fund
Jane Darley Naeye Scholarship
Thornton Oakley Bequest
Gertrude C. Partenheimer Scholarship Fund
Alice H. Pechner Memorial Scholarship Fund
Lyola C. Pedrick Scholarship Fund
Ramborger Scholarship Fund
Bernice Travis Rudnick Memorial Scholarship Fund
Roberts Prize Fund
S. Gertrude Schell Principal Endowment Fund
Scott Memorial Scholarship Endowment Fund

The Sinnott Prize Fund
Annie E. Sinnot Scholarship Fund
The W.W. Smith Trust Scholarships
Temple Fund
Marquerite and Otis Walter Scholarship in Art History
The John Wanamaker Benefit Scholarships
Weightman Scholarship Fund
Runeur Williams, Jr. Memorial Fund
Howard Wolf Scholarship

The following endowed scholarships are given by the College to students on the basis of merit:

*The Jacob and Gertrude Arronson Scholarships
The J.E. Caldwell Scholarship in Jewelry
The Lessing and Edith Rosenwald Scholarship in Printmaking

*For further information see page 109.

Commencement Prizes

The Lorraine and Benjamin Alexander Prize
The Marcus Aurelius Renzetti Award

Craft

The Jack Bowling Memorial Award in Metalsmithing
The Mr. and Mrs. Leon C. Bunkin Award
The Addie Grossmart Annual Memorial Award in Jewelry Design and Creation
The Metals Faculty Award
The Harvey S. Shipley Miller Award in Ceramics
The President's Purchase Prize
The Fibers Faculty Award

Graphic Design

The Art Directors Club Gold Medal
The Champion Paper Imagination Scholarship
The Elmer O. Aaron Award in Graphic Design
The Graphic Design Faculty Award
The Sun Printing House Award in Memory of Heberton E. Fricke, Sr.

Illustration

The William H. Ely Travel Award for Excellence in Illustration
The Hunt Manufacturing Company Annual Award in Illustration
The Marcel Vertes Award to a Senior Whose Drawing of the Human Figure Has Been Outstanding
The Roger Hane Annual Memorial Award

Industrial Design

The Joseph Carreiro Memorial Award in Industrial Design
The Industrial Design Society of America Award
The Samuel H. Grossman Annual Memorial Award for Packaging Creation and Design

Painting and Drawing

The Bocour Prize in Painting
The Stuart M. Egnal Prize in Painting
The Ernest W. Greenfield Annual Memorial Award in Painting
The Gross-McCleaf Gallery Purchase Prize Award in Painting
The Hunt Manufacturing Company Annual Award in Painting
The Philadelphia Watercolor Club Award
The Rohm and Haas Company Purchase Award
The Faculty Award
The Winsor and Newton Painting Award

Photography

The Miller-Plummer Award for Excellence in Photography
The Focus Photography Annual Award

Printmaking

The Garrett-Buchanan Company Prize
The Gross-McCleaf Gallery Purchase Prize Award in Printmaking
The Bertha von Moschzisker Annual Printmaking Award
The Perakis Frames Award
The Print Club Annual Award
The PCA Library Purchase Prize
The American Color Print Society Annual Award

Sculpture

The McCracken Award for Welded Sculpture

Admissions

Admission Procedures

The Admissions office accepts applications on a rolling basis. Within four to six weeks of receipt of an application a student will be notified of an admission decision. If the file is incomplete, the applicant will be notified of missing credentials. Due to the large number of applications, the Admissions Office will close a file if the student does not respond to notice of missing credentials.

Freshman Admission Requirements

Applicants to the freshman class must graduate from an accredited high school and have taken an appropriate distribution of high school subjects including four (4) years of English. A minimum of two years of art and design are recommended.

Applicants not holding a regular high school diploma may qualify for admission in the following ways:

1. GED (General Education Diploma) tests through the Department of Public Instruction.
2. CLEP (College Level Examination Program) administered monthly through the testing centers of most major universities.

Freshman Applicants Should Submit The Following:

1. High School transcript
2. Portfolio
3. CEEB Scholastic Aptitude Test (SAT) or the American College Test (ACT)
4. One letter of recommendation

Optional—An applicant may request a personal interview and may provide additional support materials if he or she feels they would assist his/her application.

Portfolio

The portfolio should describe the applicant as a visual person. There should be twelve pieces of original work completed in the past year. Work should represent the following:

1. Six drawings directly from objects (still lifes, figures)
2. Three examples of two dimensional design projects
3. Three examples in color
4. Sketch book—Although not required, a sketch book is strongly recommended
5. Statement of Purpose (100 words)

Optional—Work in photography, fibers, ceramics, sculpture, etc.

Portfolio Submission by Mail

1. 35mm slides only
2. Each slide should be labeled with name and address
3. Slides should be submitted in an "8½ x 11" slide sleeve
4. Place a dot in the lower right hand corner of each slide
5. Enclose a stamped self-addressed envelope for return

The Admissions Office cannot be responsible for loss or damage of work sent by mail

Interview

Though not required we strongly recommend an interview, with or without portfolio. Interviews are available Monday thru Friday 9-4 p.m. The admissions office will also be open the first Saturday of each month by appointment only.

Call (215) 893-3174 or write Admissions Office, Broad and Spruce Streets, Philadelphia, PA 19102—to schedule an appointment.

Additional Support Options

1. Sketchbook
2. Supplemental portfolio of work in one concentrated area
3. Creative writings
4. Achievement tests (CEEBS)
5. Evidence of work in music, dance, drama

Act 101 Program

Act 101 is a state funded program that provides various support services via a professional staff of five people. The services provided include:

1. Counseling—personal, academic, career, and financial. Each new student is assigned an Act 101 counselor who will assist the student from admission through graduation.
2. Tutoring—students experiencing difficulty in their liberal arts or studio courses may receive tutoring free of charge through the Act 101 tutorial program. Typically, tutors are junior or senior students and/or Art college graduates.
3. Special required summer program for studio and academic courses free of charge.

The Philadelphia College of Art selects its student body after a careful evaluation of a variety of credentials. Foremost, a candidate must show a strong commitment to the visual arts and should have a strong desire to be educated in the Liberal Arts as well as a total person.

Philadelphia College of Art gives equal consideration to all applicants for admission and financial aid regardless of race, color, sex, religion, national or ethnic origins or handicaps.

Admission Calendar

Feb. 1 - Recommended date for freshman application to be filed.

Feb. 15 - Deadline for filing Financial Aid form with College Scholarship Service.

Mar. 1 - Recommended date for transfer applications.

May 1 - Deadline for \$100 tuition deposit (non-refundable)

June 1 - Deadline for \$300 housing deposit (non-refundable)

June 1 - \$50.00 Pre-College Program deposit (non-refundable)

To be accepted to this program students must meet the following criteria:

1. Though not academically acceptable under normal admission policies they demonstrate potential for success to PCA.
2. Have an adjusted family income at or below \$10,000.
3. Be residents of Pennsylvania.

If you think you meet these criteria and wish to be considered for the Act 101 program please check the Act 101 box on the Admissions Application.

A financial eligibility form will be sent for the student to return to the Financial Aid Office.

Early Admission

PCA will accept applications from qualified high school juniors for entrance as freshmen in September provided either of the following conditions is met:

1. By taking an overload during the junior year or summer courses, the applicant is able to complete high school diploma credit requirements and receive the diploma before fall enrollment; or
2. Under written agreement, the candidate's high school authorities grant the applicant a high school diploma upon completion of the freshman year at PCA.

Deferred Admission

PCA will accept applications from candidates who plan a year of activities, work, or travel between high school and college and who, therefore, wish to enter college one full year after graduation from high school. A brief note explaining the deferment should be attached to the application. Deferred applicants should follow procedures listed in this brochure. A decision on the deferred application will be tendered when the file is complete.

Any applicant offered admission to the current September freshman class who wishes to defer enrollment until the following September may also request this consideration. Deferred candidates will be required to submit a \$100 enrollment deposit to guarantee their place in next year's class.

Waiver of Application Fee

PCA will waive the application fee in cases of extreme family financial need. A verification of same is required from a high school guidance counselor, two-year college counselor, or other authorized personnel.

Veterans

As an accredited degree-granting institution, the College is approved by the Veterans Administration. Information about education benefits may be obtained from any VA office.

Special Student Status

Undergraduate enrollment in the day College is usually reserved for matriculated students pursuing a baccalaureate degree. However, Special Students can be accommodated on a space available basis for credit or audit registration in the day College. Students wishing to apply for non-matriculated (Special Student) status in the day College should submit an application to the Continuing Studies Office. See page 95.

Conditional Admission

Offers of admission may specify one or more of the following conditions:

1. Successful completion of PCA's summer Pre-College Program. This condition is made when the portfolio review indicates that additional studio preparation is necessary to insure a student's success in the Foundation curriculum. The Pre-College Program includes studies in drawing, two-dimensional design, and three-dimensional design as well as several elective courses. Classes are scheduled for a six week session, thirty hours of instruction per week. Portfolio review after completion is required.
2. Successful completion of PCA's Pre-Freshman Academic and Studio Workshop. This requirement is made when the Admissions Committee determines that additional scholastic training as well as studio preparation is necessary. The program involves workshops in reading and writing skills and studio course work. For the past four summers, this workshop has been funded by the Commonwealth of Pennsylvania's Higher Education Equal Opportunity Act.
3. Academic Probation. Requires achievement of a "C" (2.0) grade point average at the end of the freshman year in order to be promoted to the second-year level.
4. Successful completion of an English course during the summer.

Transfer Admission

A Student who has enrolled in a college level program and completed more than twelve (12) hours of course work will be considered a transfer student. Admission decisions will be made on a rolling basis. Students will be notified within four (4) weeks of completed application.*

Advance Standing

Sophomore level: Applicant must have a minimum of twenty-one (21) hours in studio credits.

Junior level: Applicant must have a minimum of forty-two (42) hours in studio credits.

Placement is based on credits and evaluation of the portfolio. The chairman of the department to which the student applies makes the final decision.

Note: For Studio credits, two (2) contact hours equal one credit.

Three Year Transfer

Student must have twenty-four (24) hours in liberal arts and have a clear understanding of his/her goals in the visual arts. Under this program, students take the Foundation year and Sophomore studios at the same time. It is a demanding program and requires a very mature student.

If approved by both Foundation and major department chairman, the transfer student may attain junior status at the start of his or her second year.

Transfer from PCA's Continuing Studies Program

The following courses will not transfer:

1. Drawing FP105E
2. Color and Design FP105E
3. Form Study FP109E
4. History of Art and Culture

Advanced Continuing Studies courses will transfer as elective credit.

***Transfer Admission Requirements**

Transfer students should submit the following

1. Portfolio.
2. Transcripts of all previous college experience and a listing of courses that will be completed before entrance into PCA.
3. Catalog or other publication describing course work recorded and credit assignment for studio work
4. High School transcript (not required if the applicant holds a bachelor's degree).
5. Advanced-standing and three-year transfer applicants must present a written statement of purpose outlining their objectives in future art education.
6. Advanced-standing and three-year transfer applicants must indicate the one department for which they wish consideration.
7. Transfer applicants anticipating freshman or three-year status may elect to complete any of the self-presentation options listed on page 100.

Transfer Portfolio

1. Applicants without extensive studio experience should follow instructions for freshman portfolio.
2. Advanced-standing applicants should present a portfolio demonstrating basic abilities—drawing, two-dimensional and three-dimensional design—as well as competence and preparation in the area of intended major.
3. For mailing the portfolio, follow the directions on page 100.

Transfer Interviews

April 1 is the deadline for transfer applicants who wish an in-person portfolio review. No interviews will be possible after May 1. In most departments interviews are scheduled when all credentials are on file.

Additional Information

Advanced Placement Examination

PCA awards three credits toward the liberal arts requirements for a score of 3 or better in any CEEB Advanced Placement examination on an academic subject.

College Level Examination Placement (CLEP) Program

Credit will be allowed toward the PCA liberal arts requirement for a score of 50 or better on CLEP *subject* examinations. This allowance is only for those applicants who have not been enrolled in school or college for over two years.

Foreign Student Applications

Because of the lengthy procedures and extensive time needed to receive and evaluate credentials from overseas, foreign applicants should apply well in advance of desired admission.

Foreign applicants whose native language is other than English are required to take the Test of English as a Foreign Language (TOEFL). If TOEFL scores are acceptable, the College will send the necessary forms for completing application. All foreign transcripts and other documents must be certified by an embassy, legation, or consular officer of the U.S.A.

The College has no financial aid for students who are not U.S. citizens. Foreign students must file proof of their ability to support themselves from their own financial resources.

The immigration forms necessary for student visas will be completed by the College only after an applicant has accepted an offer of admission. This school is authorized under Federal law to enroll nonimmigrant alien students.

Tuition and Expenses

A \$200 damage deposit is required for every dormitory resident. Any breakage or damage for which the student is responsible will be deducted from this deposit. The unexpended portion of the deposit is refunded when the student vacates the dormitory.

Tuition for Graduate Students

Tuition for graduate studies for the 1982-83 year will be charged at the rate of \$200 per semester credit for part time students taking 10 credits or below; Full time students (10.5—18 credits) will be charged \$2,900 per semester. Teacher certification special students will be considered full time at 12.5 and above credits. General fee charges are the same as for undergraduate students. A fee of \$300.00 or 1.5 credits per semester will be charged to thesis students who continue thesis study beyond designated course work. Graduate students also enrolled in the certification program will not pay flat tuition at 10.5 credits unless at least 10.5 credits rostered are for courses other than those with the prefix TE (Certification Courses).

Tuition Payments and Financial Responsibility

Payment in full of semester billing is required for clearance to attend. The college does not offer a monthly installment plan whereby enrollment costs may be paid over the course of a year. However, there are several such plans available from various banks, and information will be supplied to all students at the time tuition statements are mailed, or upon request. The College offers a deferred payment plan which permits payment of a minimum of 60% of a semester's tuition prior to the first day of classes and the balance 30 days from the first day of classes. Approval for this deferred plan must be requested from the Financial Aid Office as soon as the student receives his or her tuition bill. The student personally, and his or her parents if he or she has not attained the age of majority, must assume full obligation for any and all College charges levied.

Students are prohibited from advance registration or enrollment should there be any outstanding obligation from a prior semester, such as tuition, fees, loans, or library books.

Comprehensive Tuition Program

Comprehensive tuition will be charged to all undergraduate students who are full time. A full time undergraduate student takes a minimum of 12 credits per semester. The comprehensive plan permits a full time student to carry up to 18 credits per semester without additional charge. Students will be charged \$200 (\$175 tuition, \$25 general fee*) for each credit in excess of 18 in one semester. Students registering for less than 12 credits will be charged on a per credit basis at the rate of \$200.

Comprehensive Tuition per semester effective July 1, 1982 will be \$2,900.

(This represents \$2,650 in tuition charges and a \$250 general fee.†) The comprehensive tuition charge will be applied to those students registered for a combined total of 12 to 18 credits in the day and evening programs. The only additional charge is the mandatory \$10 student health plan fee covering services for all students through the Thomas Jefferson University Hospital.

Schedule of Semester Charges and Fees

| | |
|-----------------------------------------|-------------------------|
| Tuition per credit | \$200.00 |
| Graduate tuition per credit (see below) | \$200.00 |
| Late registration | \$ 25.00 |
| Late payment | \$ 25.00 |
| Transcript of record | \$ 1.00 |
| Diploma and commencement fee | \$ 30.00 |
| Health services fee | \$ 10.00 |
| Schedule change (after drop/add period) | \$ 5.00 |
| Thesis (per semester) | 1.5 credits or \$300.00 |
| Credit by examination | per credit \$ 10.00 |

*General fees contribute toward the costs of library facilities, operation and maintenance of physical plant, student activities, specialized services such as health, placement, and registration. The Board of Trustees has resolved that \$5 of the per credit tuition charge may be set aside for the sole purpose of capital expenditures. The general fee is not refundable under any circumstances.

Annual Undergraduate Expenses

| | Resident Student | Commuting Student |
|------------------------------------------------------------------------|------------------|-------------------|
| Tuition and General Fee (12-18 semester hour credits) | \$5,800 | \$5,800 |
| Student residence apartment rental | \$1,900 | |
| Board (assuming the use of apartment kitchen facilities) | \$ 775 | |
| Art supplies and books | \$ 600 | \$ 600 |
| Commuting and lunch | | \$ 850 |
| Miscellaneous expenses | \$ 325 | \$ 200 |
| Estimated annual expenses (including miscellaneous expenses) | \$9,400 | \$7,450 |

If you have any questions about the Comprehensive Program, please contact the Finance Office.

Tuition and Expenses for Fall 1983 will be adjusted.

Paul Adama
Instructor: Education (PT)
AB, Georgetown University
MSC, University of Pennsylvania

A founder and first director of Bartram High School for Human Services, an alternative for humanizing high school education. Trainer and consultant for other alternative schools in the Philadelphia area. Consultant for National Commission on Resources for Youth.

Hans-Ulrich Allemann
Associate Professor: Graphic Design (FT)
Swiss National Diploma (MFA Equiv.)
Allgemeine Gewerbeschule, Basel, Switzerland

Exhibitions in Switzerland, Germany and USA.

Awards: Swiss National Stipend Award for Applied Art, 1967; "Typomundus" Award, 1970; Type Directors Club NY Award, 1980, AIGA Awards, 1980/81; Philadelphia Art Directors Club Ment Award, 1981.

Publications: *Graphis*; "Graphic Design Education" by ABC Edition, *AIGA Graphic Design USA 1 & 2 TYPE Directors Club NY Award Annual*, 1980.

Jack Andrews
Associate Professor: Industrial Design (FT)
BID, Pratt Institute

Currently engaged in making decorative iron work, custom wood stoves and wood carving knives, as well as designing new alternate energy products. Preparing an exhibit on the work of Samuel Yelin (to be shown in the new Haviland Galleries, November, 1982) and writing a book about Yelin's life and work as a blacksmith.

Louis Armour
Lecturer: Liberal Arts (PT)

Eugene Baguskas
Associate Professor: Painting, Drawing (FT)
BFA, Yale University

Exhibitions: Earth Art I & II, Phila., 1973-4, one-man show Green Mountain Gallery, 1974; "In Praise of Space," landscape painting in American art, 1976; two-man exhibit, Gross-McClea Gallery, Phila., 1979, group show, Butcher-More Gallery, Phila.; "Broad Spectrum," PCA Faculty Show—Allentown Art Museum, Gallery at Univ. of Pittsburgh, and William Penn Memorial Museum, Harrisburg. Paintings in numerous private and public collections.
"Landscapes"—Swarthmore College, 1981;
"Drawings"—Butcher-More Gallery, Philadelphia

David Beck
Lecturer: Environmental Design (PT)

Morris Bedd
Professor: Painting (PT)
Philadelphia Museum College of Art, Universita Italiano per Stranieri di Perugia, Italy

Exhibitions: Pennsylvania Academy of the Fine Arts Annuals, Oil and Watercolor, Philadelphia Museum of Art, Contemporary Art Gallery, Philadelphia, Philadelphia Art Alliance; Traveling Art Association; Franklin Institute, Philadelphia; Gimbel Brothers, World Federalists Show, Philadelphia Print Club; Philadelphia College of Art ARCO Gallery; "A Sense of Place" Traveling Exhibit, Western US, "Five Pennsylvania Painters", Penn State Museum; Sheldon Memorial Art Gallery, Lincoln, Nebraska

Awards: Y.M.H.A. Diamond Jubilee Exhibit, Silver Medal; Gimbel Brothers Mural Contest Award; Philadelphia Print Club, Katzman Prize; Philadelphia College of Art, Alumni Award.

Collections: Barnes Foundation, Merion, PA; Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Lyman Allen Museum, New London, CT, Contemporary Art Museum, Houston, TX, Gimbel Brothers Store, Mural, F.M.C Corporation, Philadelphia, PA; Atlantic Richfield Co., Permanent Collection, Los Angeles, CA, First Pennsylvania Bank, Philadelphia; First Continental Bank, Philadelphia, First Federal Savings & Loan Association, Philadelphia, University of Pennsylvania Law School, Philadelphia.

Publications: *Holiday Magazine*, September/October, 1973 issue, "A Sense of Place, Vol. II," Alan Gussow, *American Artist*, February, 1980.

Stephen Berg
Associate Professor: English, Social Studies (FT)
BA, State University of Iowa

Awards: Rockefeller Fellowship, 1959-61; Frank O'Hara Memorial Prize, 1970; NEA Writing Grant, 1976

Publications: *Grief, Poems and Versions of Poems*, 1975, Grossman/Viking, *The Daughters and Nothing in the World*, Translator with Diskin Clay, Sophocles' *Oedipus The King*, Oxford University Press, 1977, a founding editor of the *American Poetry Review*, *With Akhmatova at the Black Gates: Variations*, 1981.

Malcolm Berman
Lecturer: Photography/Film (PT)

Robert N. Birnbaum
Lecturer: Art History (PT)
BA, University of Pennsylvania
MA, University of Pennsylvania
LLM, University of Pennsylvania
LLM, New York University

Charles Boutwell
Lecturer: Environmental Design (PT)

Martha Breiden
Lecturer: History, Comparative Religions (PT)
BA, Randolph-Macon Woman's College
MA, University of Pennsylvania
Phi Beta Kappa; Who's Who in American Colleges and Universities; Lilly Fellow in Medieval History, University of Pennsylvania, 1979-80.

Edwin Bronstein
Lecturer: Environmental Design (PT)

Paul Buck
Lecturer: Photography/Film (PT)

Duncan Buell
Lecturer: Environmental Design (PT)

Thomas Butler
Lecturer: Foundation (PT)
BFA, Philadelphia College of Art
MFA, Washington University

Exhibitions: "New Art II, Surfaces/Textures," Penthouse Museum of Modern Art, NY; "Color Light and Mass: Ten Sculptors," Buffalo; "Art for the Eighties," Caracas, Venezuela.

Group Shows: "Critical Perspectives," Institute for Art and Urban Resources (PSI), 1982; New York: New York, The New Museum, 1982, Energy—New York, Espace Lyonnais D'Art Contemporain, Lyon, France, 1982; Stefanotti Gallery, NY, 1981, Group Drawing Show, "Butter/Burlin," Borgenicht Gallery, 1981 (two-man show); "Color, Light, and Mass: Ten Sculptors," Hallwalls, Buffalo, 1981; "Art for the Eighties," Caracas, Venezuela, 1980.

Wendy Byar
Lecturer: Industrial Design (PT)
BS, BFA, Philadelphia College of Art
Johnson Atelier Technical Institute of Sculpture, N.J.

Experience in toy design, graphics; and commercial photography.

Awards: Exhibit designers and producers award for excellence, 1976; recognition AIA International Chair Design, 1977-79 (inclusion in Two Year World Tour Chair Exhibit).

Theodore Capers
Lecturer: Environmental Design (PT)

Cynthia Carlson
Associate Professor: Painting (FT)
BFA, Chicago Art Institute
MFA, Pratt Institute

Exhibitions: Pam Adler Gallery; Barbara Toll Gallery, NYC; Manan Locks Gallery, Philadelphia; Pennsylvania Academy of Fine Arts; Alien Memorial Art Museum, Oberlin, OH; Hudson River Museum, Yonkers, NY; Chicago Art Institute; Whitney Museum of American Art; MOMA, NYC; Lowe Art Museum, Miami, FL

Collections: Philadelphia Museum of Art; Richmond Museum of Fine Art, Guggenheim Museum, NYC.

Grants: NEA, CAPS, NY.

Danie Cattani

Professor Anatomical Drawing, Painting (FT)
BFA, Philadelphia College of Art

Lecturer at Beaver College and Univ. of Penna. in anatomy and drawing. Illustrator/designer for Hoed Studios, N. W. Ayer, Gray & Rogers, Curtis, and others, murals with Allen Saalburg and Jean Francksen at Bloomingdale, NY, Helen Caro, Cheltenham, Parkway House, Phila., and Riverview Homes for the Aged, paintings and prints in numerous collections, film and animation for Welch Studios, Contemporary Enterprises TV Studios

George Chapman

Lecturer, Education (PT)

John Chase

Lecturer, Environmental Design (PT)
Pennsylvania Academy of the Fine Arts
M Arch., University of Pennsylvania, Studio of Louis I. Kahn

Architect with Venturi, Rauch and Scott Brown

Sharon Church

Assistant Professor, Metals, Foundation (FT)
BS, Skidmore College
MFA, School for American Craftsmen, Rochester Institute of Technology
Visiting Instructor at Summer Art Program, Skidmore College, Saratoga Springs, NY

Collections, Delaware Art Museum

Gallery: Sign of the Swan, Philadelphia, PA, Concepts, Carmel, CA

Awards: NEA Fellowship Grant, 1978.

Harvey Citran

Lecturer, Sculpture (PT)

Dart Gallery, Chicago, April, 1982
Artist's Choice Museum—Figurative Art in NY
Tibor De Nagy Gallery, September, 1980.
Sotto Centro for Visual Arts, September, 1976.
41st Eucharist Congress, July, 1976.

Jerome Cloud

Lecturer Graphic Design (PT)
Associate in Arts, Delaware County Community College
BFA, Philadelphia College of Art

Associate Graphic Designer, Katz Wheeler Design, Graphic Designer, Public Information Office, Housing and Community Development, City of Philadelphia

Publications *Graphic Design Education*, ABC Edition, Zurich.

Clients: Institute of Contemporary Art, Philadelphia
Philadelphia Housing Development Corporation,
Mayor's Office of City of Philadelphia

Charles Cohen

Lecturer Photography Film (PT)
BS, Arizona State University
MFA, Temple University School of Communications and Theater

Exhibitions Philadelphia Museum of Art, 1979, Merce Cunningham Studio, NYC, 1980, Die Tanzfabrik Berlin, 1981

Awards Fairbanks Broadcasting of Philadelphia 1978 Roland Corporation of Japan, 1981

Discography Music From No Man's Land, Zero Records 1979 The Hidden Combo Phantom Playing Records, 1980, Objects in Mirrors Are Closer Than They Appear Red Records, 1981

Gilbert Cohen

Lecturer Illustration (PT)

Awards PCA Alumni Exhibit Award, 1959 Philadelphia Art Directors Club Medal, 1976

Exhibitions PCA Alumni Exhibit, 1959-61, Philadelphia Art Alliance Illustrators Exhibit, 1966 and 1976, Upper Merion Cultural Center One Man Show, New York Society of Illustrators, 1977

Commissions, National Park Service Audio Visual Exhibit, Kosciusko Museum Bicentennial, 1976, National Park Service, Department of Interior, Appomattox Court House Exhibit, Audio Visual, 1977

Publications Many illustrations published in national magazines, books, and posters, including Bantam Books, Fawcett, Pinnacle, Harlequin, Holt, Rinehart & Winston, Harcourt Brace Jovanovich, Paramount Pictures, Outdoor Life, Philadelphia Magazine, Inside Magazine, and Chrysler Corp

Clients U.S. Department of Interior, Twentieth Century Fox American Airlines, Bantam Books, Random House Publishing Company

Jean Cohen

Lecturer, Fine Arts (PT)
MFA, Pratt Institute, Cooper Union

One Woman Exhibits Long Island University, Salena Gallery, Brooklyn, NY, 1979 Landmark Gallery, NYC 1974, 76.

Group Shows Kingsborough Community College, "CAPS Graphics," Brooklyn, NY, "The Geometry of Color," Andre Zare Gallery, NYC

Grants, Creative Artists Public Service (for Graphics), 1980, Artist in Residence for West Bronx Art League National Endowment Grant, 1975

Therese Farrington Conn

Lecturer Liberal Arts (PT)
AB, St. Joseph College
MA, Villanova University

Lecturer at Curtis Institute of Music, Counselor at Resources for Women, University of Pennsylvania

Carolyn Croll

Lecturer Illustration (PT)
BFA, Philadelphia College of Art

Clients Macmillan Company, J.B. Lippincott Harper and Row, Silver Burdett Company

Books Illustrated The Big Balloon Race, Harper and Row, 1981, The Bear on the Doorstep, Houghton Mifflin Company, 1980, Author and Illustrator, "Too Many Babas," Harper and Row, 1979

Lectured representing Houghton Mifflin Company at Drexel University Conference on Childrens Book Illustration, 1980

Timothy Crowley

Lecturer Painting and Drawing (PT)
BA, University of Vermont
MFA, The Art Institute
Post Graduate Study The Academy of Fine Arts, Carrara Italy

Exhibitions 80 Washington Square East Galleries, New York University NYC Small Works, 1982
Bloomingdale's Paintings and Constructions displayed in store windows 1982, Marian Locks Gallery, New Talent Show Philadelphia PA 1981 Erickson Gallery Group Show, New York City 1981 Allentown Art Museum Allentown PA The Art Gallery of University of Pittsburgh PA William Penn Memorial Museum Harrisburg PA PCA Traveling Faculty Exhibition 1981

Patricia Cruser

Professor Literature Speech (FT)
AB Dickinson College
MA, University of Pennsylvania

Portfolio evaluator Arts Recognition and Talent Search Program Presidential Scholar Commission 1981 and 1982 Reader Table leader, Advanced Placement Examinations, 1978-82 Reader ECT SAT 1967-70 1977-80 NEH Panelist, 1982

Awards Lilly-Pennsylvania Fellow, The English Renaissance, 1980, Lilly-Pennsylvania Fellow, Literature and the Visual Arts, 1979

Lawrence Curry

Associate Professor Social Studies (FT)
Chairman Liberal Arts
BA, MA, University of Pennsylvania

Publications A History of Salem County Princeton University Press, Editor of *The Bulletin of the Montgomery County Historical Society* Editor of *The Valley Forge Journal*

Articles The Early Anti-Slavery Movement in Philadelphia The Moderates in Pennsylvania 1975-76 Systems and Institutions—Changes in Contemporary American Society

Charles E. Dagil, Jr.

Lecturer Environmental Design (PT)

William Daley

Professor Crafts, Ceramics (FT)
BA Massachusetts College of Art
MA Columbia Teachers College

Collections Philadelphia Museum of Art St. Louis Museum of Art Everson Museum Syracuse NY Campbell Museum Camden NJ

Gallery, Helen Drutt Gallery work in American Potters—The Work of Twenty Modern Masters

Awards NEA Craftsman's Grant, 1977

Nancy Davenport

Assistant Professor: Art History (FT)
BA, MA, Bryn Mawr College
PhD, University of Pennsylvania

Teaching Experience: San Jose State University;
San Jose City College, San Jose, CA, Foothill Junior
College, Los Altos Hills, CA, University of California
Extension Division, Santa Cruz, CA, 1970-71;
Philadelphia Museum of Art, Department of
Education; 1978.

Publications: "European Sources for Alejadinho,"
Barrocco, 1975; contributions to *The Second Empire*,
Philadelphia Museum of Art Catalogue, 1978; "The
American Legacy of Thomas Couture," Springfield
Museum of Art Catalogue, 1980; "Armour Desforges,
A 19th C. Art Dealer," *Gazette des Beaux Arts*, 1982.

Awards: Samuel H. Kress Summer Grant, 1976.

Scott Davis

Lecturer, Urban Design (PT)
BA, Cornell University, College of Architecture, Art
and Planning

Architectural Designer, Project Designer H2L2
Architects/Planners

Projects: New Student Residence Hall,
Science/Engineering Library, Swarthmore College,
Student Housing Complex, St. Mary's College

Guest Critic: Temple University; Drexel University,
1979-81.

Larry Day

Professor: Painting, Drawing (FT)
BFA, BA, Tyler School of Art

Collections: Philadelphia Museum of Art, Fleisher Art
Memorial, Philadelphia College of Art.

Exhibitions: Numerous one-man shows.

Gallery: Gross-McCleaf, Philadelphia

Robert DeFuccio

Lecturer: Craft (PT)
BS, State University of New York

Clients: Stow-Davis Company; Thonet, Inc.,
Gunlocke Co.; Falcon Inc.; Castelli, Inc.; Knoll
International.

Awards: Rome Prize, 1975 in Industrial Design;
Institute of Business Designers, Gold Medal for
designing Chairs.

Lynn Denlan

Lecturer: Drawing (PT)
BA, Agnes Scott College
MFA, Painting, University of Tennessee

Member: Nexus Gallery, Bricolage. Former resident,
Cité Internationale des Arts, Paris (1968-69);
most recently exhibited in "Made in Philadelphia IV,
I.C.A., 1980-81.

Mary Ellen Didier

Lecturer: Anthropology, Archeology (PT)
BA, University of Wisconsin
MA, University of Chicago

Archeologist with interests in inter-disciplinary
research between the sciences and archeology,
including lithic technology cultural process in the
Near East and Eastern U.S., preservation and
protection of archeological materials

Neil DiSabato

Lecturer: Painting (PT)

Larry J. Donahue

Lecturer: Industrial Design (PT)

Ronald Dorlman

Lecturer: Foundation (PT)
BFA, Philadelphia College of Art
MFA, Tyler School of Art

Exhibitions: General Electric Company, Philadelphia,
PA, 1977; Philadelphia College of Art, Faculty Shows,
1969 to present.

Collections: A.S. Barnes (publishers), Thomas Yoseloff,
N.J.; M. Schwartz Company, Philadelphia, PA, many
private collectors

Erik Dressler

Lecturer: Industrial Design (PT)

Helen Williams Drutt

Lecturer: Crafts (PT)

Who's Who in American Art,
1974 to present. Director, Helen Drutt Gallery,
Philadelphia

1981—International Ceramics Award for
Contributions to Modern Ceramics
1973—Award of Merit, Philadelphia College of Art
1979—present, Gallery Director, Moore College of Art
1975-77; 1981-present, Craft Panel, PA Council on
the Arts, Task Force, 1980, National Endowment for
the Arts.

Curator: Robert Arneson: Self Portraits
Organized Olaf Skoogfors Retrospective; (PCA &
Smithsonian),

Ruth Duckworth/Claire Zeisler,
Robert L. Pfannebecker Collection;

Claus Bury
Contemporary Ceramics, A Response to Wedgwood
Exhibits & compiled catalogues, 1979 to present

Alan Edmonds

Lecturer: Graphic Design (PT)

Benjamin Eisenlat

Professor: Painting, Drawing, Illustration (FT)
Pennsylvania Academy of Fine Arts, A. Barnes
Foundation

Guest Lecturer: Royal College of Art & Cambridge
College of Art, U.K.; Parsons School of Design;
Syracuse University.

Collections: Philadelphia Museum of Art, Fleisher Art
Memorial, IVA, ARCO, Ford Motor Company, U.S.
Maritime Commission.

Awards: Harrison Morris Prize (3 times); Thorton
Oakley Prize; First Award Watercolor U.S.A.

Exhibition: Metropolitan Museum, National Academy
of Design, Chicago Art Institute, Norfolk Museum,
Albany Institute, numerous one-man shows

Jane Sperry Eisenstal

Instructor: Illustration (PT)
Pennsylvania Academy of Fine Arts, Temple
University

Exhibitions: Museum of Modern Art, National
Academy, NY; Trenton State Museum, Rutgers
University, NJ, Pennsylvania Academy of the Fine
Arts, Philadelphia Museum of Art, Delaware State
Museum; Detroit Institute of Art, Chicago Art
Institute.

Awards: Mary Smith Prize; Harrison Morris Prize,
George Walter Dewar Medal; Mary Butler Memorial;
Thornton Oakley Prize; NJ State Grant.

Commissioned work for, *Saturday Evening Post*,
Triangle Publications, *Philadelphia Inquirer*;
N.W. Ayer

Books: Wrote and illustrated juvenile novel published
by Harper and Row, Dell Yearling and Almqvist,
Stockholm, Sweden.

Gallery: Gross-McCleaf, Philadelphia

Barry Eiswerth

Lecturer: Environmental Design (PT)

Martha Erlebacher

Lecturer: Illustration (PT)
BID, MFA, Pratt Institute

Teaching Experience: Pratt Institute; Parsons School
of Design

Gallery: Robert Schoelkopf Gallery, NY.

Walter Erlebacher

Professor: Sculpture (FT)
BID, MID, Pratt Institute

Teaching Experience: Pratt Institute, Queens College.

Exhibitions: Gross-McCleaf Gallery, Philadelphia;
University of Connecticut, Storrs; Liturgical Art,
Eucharistic Congress, Philadelphia, "300 years of
American Art," Philadelphia Museum; "Living
American Art and the Figure," PA State Museum;
Pratt Manhattan Center, NY; Peridot Gallery, NY;
Whitney Museum, NY; The Other Gallery,
Philadelphia, Pennsylvania Academy of Fine Arts.

Richard Famum

Lecturer: Liberal Arts (PT)
AB, Princeton University

PhD Candidate, University of Pennsylvania,
Sociology, specializing in social theory, education,
and social organization. Conducting research on elite
higher education and problems of social solidarity.

Edmund J. Ferszt

Assistant Professor: Illustration (FT)
BFA, Tyler School of Art

MA, University of Wisconsin
MS. Ed. Bank Street College Education and
Parsons School of Design, 1980

Exhibitions: Janet Fleisher Gallery, Rosenfeld Gallery,
Philadelphia Art Alliance, Beaver College, Wright Art
Center, Alma Peris Gallery, Moravian College,
International Art Exposition, Langman Gallery,
Cheltenham Art Center, Moore College of Art,
Allentown Art Museum, Putney Gallery.

Collections: Penn Federal Bank, Philadelphia
Museum of Art, numerous private collections in the
Greater Philadelphia area.

Awards: Tobeleah Weschler 1st Prize, Annual Awards
Show, Cheltenham Art Center, 1970.

Paul Fierlinger

Lecturer Animation (PT)

Executive Director, AR&T, Inc. Animation Studio

Awards: Int'l Anim. Festival, New York; Golden Cine HUGO Award, Chicago; American Film Festival, N.Y. Clio Advertising Award, Academy Award Nomination (Oscar), Art Directors' Golden Award, U.S. Industrial Film Festival, among others

Alida Fish

Assistant Professor Photography, Film (FT)
BA, Smith College
MFA, Rochester Institute of Technology

Exhibitions: Southern Light Gallery, E. J. Bellocq Gallery, Portland School of Art, Camera Vision Visual Studies Workshop, Portland Museum of Art, Morning Art Center, Diablo Valley College, University of Vermont

Collections: Standard Oil of Indiana, Humboldt State University, Murray State University, Rochester Institute of Technology, George Eastman House International Museum of Photography

Work Published in: Camera, Switzerland, Flash, Boston, Women See Women, New York City, Ms, New York City, Modern Photography Magazine, New York City, Camera 35 Magazine, New York City, Down East Magazine, Maine.

Robert Forbes

Assistant Professor Ceramics (FT)
BA, University of California
MFA, Alfred University

Exhibitions: Solo Exhibition at Helen Drutt Gallery, PCA Faculty Exhibition at Allentown Art Museum, Moore College of Art, Atlanta College of Art, American Craft Museum, Kent State Museum, Museum of the Philadelphia Civic Center, 25th Annual Art Exhibition in Cleveland, Solo Exhibition at Greenwich House Gallery, Corvallis, Oregon, Rochester, New York, Delaware Art Museum, San Luis Obispo, Richmond Art Museum, California Design Show, Santa Cruz Art Exhibition

Juried or invited: For the Tabletop, American Craft Museum, NYC, 1981, Tradition in the Making, Atlanta, GA, 1981, The Pfannebecker Collection, Moore College of Art, Phila., PA, Contemporary Ceramics: A Response to Wedgwood, Phila., PA, 1980, Contemporary Crafts, Delaware Museum, Delaware, 1979, California Design Show, Los Angeles, California, 1977.

Visiting Artist: 1982: John Abbot College, Montreal, Quebec, 1981: U. of Vermont, Burlington, Alfred U., Alfred, NY, Rutgers U., New Brunswick, NJ, SUNY New Paltz, NY

John Freas

Lecturer Illustration (PT)
BFA, Philadelphia College of Art
MFA, Tyler School of Art

Awards: Merit Soc. of Illustrators, NY, New York Art Directors Club, AIGA Gold Medal, Philadelphia Art Directors Club and Society of Publication Designers

Leah Freedman

Lecturer Art Therapy (PT)
BA, Antioch College
MEd, Antioch College

Registered Art Therapist, Director of Activity Therapy, Children's Psychiatric Unit of Medical College of Pennsylvania, EPPI Campus, Supervisor and Senior Clinical Instructor, Hahnemann Medical College, Creative Therapy Department

William Freeman

Lecturer Graphic Design (PT)

John Gallery

Lecturer Environmental Design (PT)

Frank Galuszka

Special Lecturer Graphic Design (FT)
BFA, MFA, Tyler School of Art, Temple University

Teaching Experience: Tyler School of Art, Louisiana Tech (AASCU Studies) Center in Rome, Aegean School, Greece

Awards: Fulbright Recipient, joint US/Romanian governments grant for "A Young Professional in the Arts," in Bucharest, 1969-70

Virginia Gehshan

Lecturer Industrial Design (PT)
BS, Cornell University, cum laude

Director of Graphic Design, Daroff Design, Inc. Philadelphia. Special experience in architectural signage, packaging and exhibit design

Clients: SmithKline Corporation, the Prudential Insurance Company of America, RJ Reynolds Tobacco Co., Hammarplast, The DuPont Co.

Awards: Philadelphia Art Directors' Club, Neographics, Industrial Design Magazine, Strathmore Paper Certificate of Excellence

David Gibson

Assistant Professor Graphic Design (FT)
MFA, Yale School of Art

DIPLOMA Nova Scotia College of Art and Design

Exhibitions: Yale University A & A Gallery, Young Designers in Halifax, St. Mary's University, Art Gallery

Curator and Designer: Tons of Type, American Letter-press Broad-sides of the 18th and 19th Centuries, Yale University Art Gallery

Sheryl Gibson

Lecturer Fibers (PT)

David Goerk

Lecturer Painting (PT)
BFA, Philadelphia College of Art
MFA, Indiana U.

Exhibitions: Live Ramo Broadcast, Original Compositions, Phila., 1981, Mult. Media Performance using slides and taped sounds at Incadisc, NYC, 1981, Electronic Music Festival, Performance Piece, 1981, Phila.

Interviews—Discords, out of Washington, DC, 1981, Nexsoud Magazine—Phila., Fall, 1981

Albert Gold

Professor Illustration (PT)
Diploma, Philadelphia College of Art

Prize-Rome, 1946, Hittary Foundation Grant, 1947, Res. stipend for study at the British Museum, London, Art Director Magazine, Philadelphia

Exhibited in major painting annuals in US in many public collections including Library of Congress, Phila., Museum of Art, Penna., Academy of Fine Art, Ford Collection, Standard Oil of Ind., New Britain Museum of Fine Art, The Feltner Collection, Smithsonian Institution, Museum of Fine Art, University of Pennsylvania, University of Minnesota, Harvard University, Dr. Frigg, Philadelphia

Collections and prizes: Society of Illustrators, Phila., Art Alliance, Woodmere Smith Grant, Murat, Paw House and order British Empire

Steven Goldner

Lecturer Ceramics (PT)

Exhibitions: Faculty exhibition, President's Office, PCA, Westwood Clay National, Downey, Museum of Art, Downey, CA, Juried by Richard Shaw, Drinking Vessel Exhibition, Branch Gallery, Washington, DC, First Ceramic Exhibition, Pacific NW College of Art, Portland, Oregon, Juried by Wayne Hobbs

Commissions: Tile Floor Restoration, Carpenters Hall, Independence, Md., Philadelphia, Tile Installation, Duke University-Morrison Center, Durham, NC, Tile Restoration, Exterior tile for JJ. Quinn, Rejuvenating 19th Century home near Drexel Campus

Visiting Artist: 82, With Beth Starbuck, Visiting Artists for weeklong workshop at Miami, Miami, OH

Eileen Taber Goodman

Lecturer Drawing Foundation (PT)
BFA, Philadelphia College of Art

Exhibitions: One-woman show, Swarthmore College, Hollis College, Pennsy., van Alstaden, of Fine Arts, Peale House Galleries, Gross, Mt. Clear Gallery, 1981, Group Exhibitions: New Talent, Terry Dinfelass Inc., NY, Sit Little, 1st Street Gallery, NY

Awards: Cheltenham Art Center, Painting Annual, Tobeehan Wechsler Painting Prize, Purchase Award, Beaver College

Articles: American Artist Magazine, 1981

Tom Goodman

Assistant Professor Photography/Film Liberal Arts, BA, Wesleyan University
MFA, University of New Mexico

Exhibitions: 1981, Recent Acquisitions, Chicago, Center for Contemporary Photography, 1980, Paul Cava Gallery, Philadelphia, 1979, Philadelphia Art Alliance, 1978, Baltimore Museum of Art (one-man), 1977, University of Illinois-Chicago, 1977, White Memorial Museum, San Antonio, Texas

Collections: Chicago Center for Contemporary Photography, Baltimore Museum of Art, University of New Mexico, Dawson Art Center, Wesleyan University, White Memorial Museum, San Antonio, TX, Museum of New Mexico

Arlene Gostin

Associate Professor: Education (FT)
Chairperson: Education
University of Cincinnati
BA, University of Delaware
MA, Philadelphia College of Art

Exhibitions: The Art Alliance: The Print Club,
Rosenfeld Gallery, Langman Gallery.

Collections include: The Philadelphia Museum of Art,
Salzburg Academy.

Howard Greenberg

Lecturer: Industrial Design (PT)
BFA, Ohio University

Awards: Philadelphia Art Directors Awards, 1978-80
Neographics Awards, 1980.

Exhibitions: Creativity Delaware Valley, 1981.

Alan Greenberger

Lecturer: Environmental Design (PT)

Gerald Greenfield

Associate Professor: Photography/Film (FT)
BA, Pacific University
Harvard University, Brandeis University,
Massachusetts Institute of Technology
MFA, Rhode Island School of Design
Visiting Associate Professor, Indiana University,
1979-80.

Dorothy Grimm

Professor: Literature, English, Social Studies (FT)
BA, Lebanon Valley College
BS, Simmons College
PhD, University of Pennsylvania

Publications: *A History of the Library Company of
Philadelphia, 1732-1835*, co-translator of *The Danish
Scandal in Troy* by Eva Hemmer Hanson.

Hazel Guslow

Library Director
MLS, Drexel University

Researcher for *Women Artists, An International
Dictionary* (ed. and comp. by Chris Petteys, to be
published by G. K. Hall); Library consultant. Subaru
of America, Institute of Contemporary Art, Phila.,
1981-82.

Fred Gutzeit

Adjunct Assistant Professor: Painting (FT)
MA, Hunter College

Leslie Hayes

Lecturer: Industrial Design (FT)
BFA, Philadelphia College of Art

Graphic Design Consultant and Package Designer;
Recipient of Certificate of Creative Excellence CLIO
Awards, 1981, formerly, designer with Grant
Marketing and Communications, Philadelphia, PA
and Young, Goldman & Young, New York, NY.

John Fox Hays

Lecturer: Industrial Design (PT)
BS, Philadelphia College of Art
M.Arch Candidate, University of Pennsylvania

Industrial Design Architect. Formerly project designer
with Peter Bressler Design Associates, Phila., PA,
and Fulton & Partners, New York, NY.

Awards: E. Lewis Dales Traveling Fellowship for
Architectural Studies in Europe, 1980, Tredford
Carpet Competition, Second Place, 1976.

Ronald E. Hays

Lecturer: Art Therapy (PT)
Assistant Professor and Director of Art Therapy
Education, Hahnemann Medical College, Masters in
Creative Arts Therapy.

Consultant for Arts in Special Education Project of
Pennsylvania; Former member of executive board of
the American Art Therapy Association; presently,
chairperson of The Special Legal Committee,
Co-editor, Art Therapy National Conference
proceedings, 1977.

Gerald Herdman

Assistant Professor: Foundation, Painting (FT)
Certificate, Cleveland Institute of Art
MFA, University of Pennsylvania

Visiting Artist/Lecturer: University of Vermont, Colgate
University, Cooper Union, Pratt University,
Pennsylvania State University.

Rogelio Herml

Lecturer: Art Therapy (PT)

Kenneth Hiebert

Professor: Graphic Design (FT)
BA, Bethel College
Diploma, Allgemeine Gewerbeschule, Basel,
Switzerland

Research Associate in the Arts, Yale University
(*Graphics in the Street*) *The Opposition of Images*
... paper presented at EDRA 4

Federal Design Seminar Faculty, Blossom-Kent
Summer Program.

Projects: Typographic system designed for IBM and
Westinghouse; designer of *Harmeneia* series
published by Fortress Press (AIGA 50 Best Books
Award).

Exhibitions: "The Expanded Photograph,"
Philadelphia Civic Center, 1971.

Knolly Desmond Hill

Lecturer: Art Therapy (PT)
BA, MA Lakehead University

Clinical Psychologist, Hahnemann Medical College
and Hospital. Instructor, Bucks County Community
College. Group Therapist, Philadelphia public
schools.

Alfred J. Ignarri

Associate Professor: Photography (FT)
Diploma, Philadelphia College of Art

Creative Director for Sexton Studios, Cherry Hill, NJ,
work included in US and European publications. 18
years, freelance photographer.

Exhibitions. First Invited Show of Photography,
Philadelphia Museum of Art; N. W. Ayer & Son;
Philadelphia Art Alliance, Friends School; University
of Pennsylvania, Art Directors Club of Philadelphia;
Art Directors Club of NY; Baltimore Art Directors
Club, Sharon Hill Farms Photo Workshop.

John C. Jackson

Lecturer: Woodworking (PT)
BFA, Philadelphia College of Art

Charter Member "Guild Ten," Quakertown, PA,
Gallery and Cooperative.

Exhibitions: Baltimore Winter Market of American
Crafts; "Guild Ten" Spring Show; Rheinbeck Craft
Fair, Rheinbeck, NY; Wood Boat Show, Newport, RI

Jeanne Jaffe

Lecturer: Ceramics (PT)

Steven Jaffe

Assistant Professor: Painting/Foundation (FT)
BFA, Philadelphia College of Art
MFA, Tyler School of Art

Exhibitions: Philadelphia Museum of Art; Pennsylvania
Academy of Fine Arts; Academy of Arts and Letters;
University of North Carolina, Atlantic College of Art.

Collections: The University Museum, University of
Louisville; Samuel White Institute of Art, Louisville;
Philadelphia College of Art.

Roland Jahn

Associate Professor: Glass, Ceramics (FT)
BA, MS, MFA, University of Wisconsin

Collections: Corning Museum of Glass; Phila.
Museum of Art, Vassar College; Brooks Memorial Art
Gallery, Memphis; Delaware Art Museum, Johnson
Foundation, and numerous private collections.

Work discussed in *Contemporary Art Glass*; *Modern
Glass*; *Glass Registry*; *Glass Art Magazine*.

Exhibitions: "Philadelphia: Three Centuries of
American Art," Philadelphia Museum of Art, 1976;
"New American Glass," Huntington Galleries,
Huntington, West Va. 1976.

Commissions: Nine chalices for the 41st Eucharistic
Congress, Philadelphia, 1976. U.S. delegate,
International Conference on Glassblowing, London.
Correspondent for *Studio* and *Glass* Magazines.

Lois M. Johnson

Associate Professor: Printmaking (FT)
B.S. University of North Dakota
MFA University of Wisconsin

Vice-President: The Print Club Board of Governors;
American Color Print Society; Society of American
Graphic Artists.

Exhibitions: The Brooklyn Museum National Print
Exhibition; Pratt International Miniature Print
Exhibition; Graphics International—India; The Print
Club; Works by Women on Paper—Los Angeles; The
Boston Printmakers National Exhibition; Prints '78
National Print Invitational; The Philadelphia Museum
of Art History of Silk Screen; American Drawings
II—Smithsonian Travelling Exhibition; Contemporary
Drawings—Pennsylvania Academy of the Fine
Arts/Philadelphia Museum of Art, *Cliche-verre*—The
Detroit Institute of Arts; The Print Club; Pennsylvania
Academy of the Fine Arts; Marian Locks Gallery,
Philadelphia; various university galleries.

Collections: Atlantic Richfield Corporation; General
Electric Corporation, Universities of North Dakota
and Wisconsin, New York Public Library; Philadelphia
Museum of Art; Metropolitan Museum of Art.

Visual and Performing Arts Program 1980 Winter
Olympics, Lake Placid, N.Y. 1980 Pennsylvania
Council on the Arts Artist Fellowship.

Richard Kagan

Lecturer Woodworking (PT)
Temple University
New School of Social Research

Furniture designer and craftsman

Director Richard Kagan Gallery

Juror Philadelphia Crafts Show, 1977

Exhibitions Exhibition of Liturgical Art, 1976,
American Crafts, 1977, Craftsman '78, Civic Center
Museum, New Handmade Furniture, American Craft
Museum, 1979, "Broad Spectrum," PCA Travelling
Faculty Show, Allentown Art Museum, University of
Pittsburgh, William Penn Memorial Museum,
Harrisburg

Jerome Kaplan

Professor Printmaking (FT)
Chairperson Printmaking
Diploma, Philadelphia College of Art

Exhibitions 19 One Person Shows

Collections Philadelphia Museum of Art, Library of
Congress, National Gallery, Basel Museum

Awards Guggenheim Fellowship, Tamarind
Fellowship; Who's Who in American Art

Commission, "A Portfolio of White House Etchings"
for President Jimmy Carter

Publications Lorca and Kafka books with relief
prints, Janus Press

Charles Kaprelian

Lecturer Education (PT)

Anne Karmal

Lecturer Language & Expression (PT)
BA, University of Pittsburgh
MS, University of Pennsylvania
MA, Villanova University

Dean of Women, Penn State University, Delaware
County Campus

David Karp

Lecturer Environmental Design (PT)

Ted Katz

Lecturer Education (PT)
AB, Franklin and Marshall
Ed M, Ed D, Harvard University

Painter, Chief, Division of Education,
Philadelphia Museum of Art

Exhibitions Kennedy Center, Washington, Harvard
Tulfs, Swetloff Gallery, Boston; Jamison Gallery
Santa Fe, Contemporary Gallery, Kansas City
Rosenfeld Gallery Philadelphia

Awards Ford Foundation, Institute for Advanced
Study, Harvard, Who's Who in American Art

David Kettner

Associate Professor, Painting (FT)
Co-Chairperson Painting
BFA, Cleveland Institute of Art
MFA, Indiana University

Exhibitions "Made in Philadelphia 2," Institute of
Contemporary Art, Philadelphia, "Contemporary
Drawing," Pennsylvania Academy of Fine Arts
"Six Self-Portraits, 1975 Series," Whitney Museum of
American Art, NY, "Recent Works," NYU, Albany, NY
"A Bach Transcription," Morris Gallery, Pennsylvania
Academy of Fine Arts, 1991

Collections Philadelphia Museum of Art, Rutgers
University, Pennsylvania Academy of the Fine Arts

Robert Keyser

Professor Painting, Drawing (FT)
University of Pennsylvania
Certificate, Atelier Fernand Léger, Paris

Exhibitions and Collections USA and abroad

Galleries Marian Locks Gallery, Paul Rosenberg and
Co., NYC, ACA, PA

Stephen Kieran

Lecturer Environmental Design (PT)

Manny Kirchheimer

Lecturer Photography/Film (PT)

P. K. Kirschenbaum

Lecturer Liberal Arts (PT)
BA, Hamilton College
MA, John Hopkins University
MA, Goddard College

Director, Undergraduate Writing Program, The Writing
Seminars, Johns Hopkins University Assistant
Professor, English & Speech, Community College of
Philadelphia

Publications English Grammar, short stories, poetry,
free lance articles, most recently on urban
architectural preservation.

Nathan Knobler

Professor Drawing, Sculpture, Printmaking (FT)
BFA, Syracuse University
MA, Florida State University

Exhibitions Pennsylvania Academy, Brooklyn
Museum, American Federation of Arts Drawing
Exhibition, American Federation of Arts "New
England Print Makers", Institute of Contemporary Art,
Boston, Wadsworth Atheneum, DeCordova and Dana
Museum, Worcester Museum, William Benton
Museum

Publications Author *The Visual Dialogue*, Holt
Rinehart and Winston, New York

Susan Kortlander

Lecturer Liberal Arts (PT)

Max Kosloff

Visiting Faculty Photography/Film
BA University of Chicago
MA Institute of Design, Chicago

Writing Activities, Art Critic, *The Nation*, 1961-68,
New York Correspondent, *Art International*

Executive Editor, *Artform*, 1974-76

Books Jasper Johns, Harry Abrams, 1969, *Renderings*,
Critical Essays on a Century of Modern Art, Simon
and Schuster, 1969, Jasper Johns, Harry Abrams
1972, *Cubism Futurism*, Charter House, 1972
Photography and Fascination, Addison House, 1979

Richard J. Kreznar

Lecturer Sculpture (PT)
BFA, University of Wisconsin
MFA, Brooklyn College-CUNY

Collections Walker Art Center, Milwaukee Art Center
B.H. Friedman Mr. & Mrs. Albert List, Jeffrey Paley,
Colgate University

Exhibitions O. K. Harris, NY Paley & Lowe, NY
Cornwall Gallery, CT, Southampton College, NY
"Small is Beautiful," Freedman Gallery, Albright
Knox, Newburger Museum, Purchase, NY, Museum
of Art, Colby College, Waterville, ME, Martra
Jackson Gallery, NY

James Lakis

Lecturer Calligraphy & Lettering (FT)
Philadelphia College of Art

Exhibitions Philadelphia Art Directors Show, 1975
numerous advertising campaigns for SmithKline
Corp

Michael Lasuchin

Associate Professor Printmaking (FT)
AA, BFA, Philadelphia College of Art,
MFA, Tyler School of Art, Temple University

Collections Library of Congress, Philadelphia
Museum of Art, Allentown Art Museum, William Penn
Memorial Museum, Free Library of Philadelphia
Somerset College, University of Delaware, University
of Pennsylvania, College of the Siskiyous, The Print
Club, Georgia Institute of Technology, Oklahoma Art
Center, Penn State University Museum of Art,
Brooklyn Museum of Art, DeCordova Museum

Representation Rosenfeld Gallery, Philadelphia
Venable Neslage Gallery, Washington DC AAA
Gallery, Philadelphia Corporate Art Directors New
York, Weninger Graphics, Boston

Barry Lehr

Lecturer Foundation (PT)
BFA, Syracuse University, St. Martin's School of Art
(London)
MFA, University of Michigan School of Art

Exhibitions Nexus: Foundation for Today's Art, William
Penn Memorial Museum, Marian Locks Gallery,
Fleisher Art Memorial, Hunterdon Art Center (New
Jersey), Pontiac Creative Arts Center (Michigan),
Slusser Gallery (University of Michigan)

Abraham Leibson

Lecturer Industrial Design (PT)
BFA, Philadelphia College of Art

Designer of electronic and electromechanical
equipment, sports products, computer related
products, medical equipment, package development
and package graphics

Barbara Lekberg

Lecturer Sculpture (PT)
BFA, MA, University of Iowa
Honorary Doctor of Fine Arts, Simpson College

Exhibitions Whitney Museum, Museum of Modern Art,
Pennsylvania Academy of the Fine Arts

Solo Exhibitions Sculpture Center Gallery, NYC
Numerous commissions

Niles Lewandowski

Lecturer Foundation (PT)
BFA, Maryland Institute College of Art
MFA, University of Pennsylvania

Painter, Visiting Lecturer, Community College of
Philadelphia

Exhibitions Gross-McClellan Gallery, New Generation
Artists, Urban Landscapes, Chestnut Hill College
Current Representational Painting in Philadelphia
William J. Green Federal Building

Ben Litson

Lecturer Photography/Film (PT)

William Longhauser

Assistant Professor Graphic Design (FT)
Chairperson Graphic Design
BS, University of Cincinnati
MFA, Indiana University
Graduate Study Allgemeine
Gewerbeschule, Basel, Switzerland

Ruth Lozner

Assistant Professor: Illustration
 Chairperson: Illustration (FT)
 BFA, Carnegie-Mellon University
 MFA, American University

Designer/Illustrator: Harill and Farr Advertising,
 WTVT/53 Television, Journal Newspapers, Inc.,
 AMES Film Productions. Freelance.

Teaching Experience: Northern Virginia Community
 College.

Exhibitions: Washington, DC, Pittsburgh, PA; Los
 Angeles, CA, Alexandria, VA, Philadelphia, PA,
 Butcher and More Gallery.

Leon Lugassy

Associate Professor, Jewelry (FT)
 BS, Philadelphia College of Art
 MFA, Tyler School of Art

Work represented in private collections; New York
 State University at Fredonia, NY, invited exhibitor,
 Tuscarora Lapidary Society.

Sherry Lyons

Lecturer: Art Therapy (PT)
 BA, University of Pennsylvania
 MS, Hahnemann Medical College

Assistant Professor, Hahnemann Medical College,
 Registered Art Therapist, Ashbourne Day School,
 1967-72. Lecturer and author on Art Therapy;
 Consultant for Arts in Special Education Project
 of Pennsylvania

Penelope Malish

Lecturer: Graphic Design (PT)
 BFA, Philadelphia College of Art

Designer: Own design firm, Office of Housing and
 Community Development, City of Philadelphia, Joel
 Katz Design, Gray Smith's Office.

Exhibitions: AIGA 20/20 Show, 1981

Awards: Art Director's Award, 1978

Benjamin Martin

Assistant Professor: Environmental Design (FT)
 BA, Trinity College
 M.Arch., University of Pennsylvania
 Environmental Designer/Architect

Corporate member, Phila. chapter AIA, Urban Land
 Institute and National Trust for Historic Preservation
 in the US, The Carpenters' Co. of Phila

Publisher, editor and author of *Combined Center—
 Day Development/Vocational Development
 Handbook I*, HEW grant "Design for the Disabled."

Mary Martin

Lecturer: Liberal Arts (PT)
 BA, Macalester College
 MA, Washington University

Cultural anthropologist with special interest in Middle
 Eastern societies, ecological problems, and ethno-
 graphic film. Research in Iran (1974-78) and in St. Louis
 (1966-70).

Publications: Articles on pastoral and agricultural
 strategies in Turan, Iran for UNESCO Man and the
 Biosphere Project II Report on the Iranian Turan
 Project. "EXPEDITION." (Summer, 1980) "Turkmen
 Women, Weaving and Cultural Change," *Heresies*
 (Winter, 1978), and "Ecological Consequences of
 Sedentarization of Nomads," (co-authored with F
 Darling in *The Careless Technology*), "Conservation
 at the Local Level" in *Desertification & Development*
 (Academic Press), "Case Studies of Traditional
 Marketing in Proceedings of 3rd International
 Conference on Goat Production and Disease.

Noel Mayo

Adjunct Professor: Industrial Design (FT)
 Chairperson, Industrial Design
 BS, Philadelphia College of Art
 Honorary Doctorate of Fine Arts,
 Massachusetts College of Art.

President, Noel Mayo Associates, an industrial design
 consulting firm which handles contract interiors,
 product package, graphic and exhibit design.

Awards: *Industrial Design Magazine*, 1977; *Design
 Review*, Philadelphia Art Directors' Club "Best of
 Everything" Show, 1978; Neographics 7 Show, PCA
 Alumni Award, 1973, Alcoa Award, 1969.

Lectured at Cornell University; Maryland Institute
 College of Art.

President, Greater Philadelphia Community
 Development Corporation; Member, Interior Design
 Council, Philadelphia Design Group.

Thomas McAnully

Lecturer: Foundation (PT)

Robert McCauley

Lecturer: Environmental Design (PT)

Rod McCormick

Lecturer: Crafts (PT)
 BFA, Tyler School of Art
 MFA, Rhode Island School of Design

Exhibitions: American Craft Museum, Young Americans
 Award Winners; Moore College of Art, Opens Friday
 Exhibition, American Craft Museum, Young Americans
 Metal; and numerous regional and national shows.

Jack McGarvey

Lecturer: Industrial Design (PT)
 BFA, Industrial Design, Philadelphia College of Art

Recipient of "Design—Arts" Grant (1980) from the
 NEA to develop a text for "Visual Techniques for
 Product Design."

Robert F. McGovern

Professor: Foundation and Painting (FT)
 Co-Chairman: Foundation

Paintings, prints and drawings in numerous public and
 private collections. Over the last seven years signifi-
 cantly involved with works in architectural settings.
 Most recent suite of works completed and installed for
 St. Joachim's Church in Philadelphia. Currently working
 on a wood-carved relief for the Priest Field Pastoral
 Center, Middleway, West Virginia.

William Menke

Lecturer: Environmental Design (PT)

Richard C. Meyer

Lecturer: Environmental Design (PT)
 BA, University of Virginia

Honors: Fontainebleau Fellowship, 1961; Citation,
 Progressive Architecture 1980 Awards Program; Honor
 Award, Philadelphia Chapter AIA Awards, 1980, 4th
 Prize—International Competition for T.A.N.U.
 Headquarters, Dar es Salaam, Tanzania, 1971,
 PRINT Magazine "Best Exhibitions of 1981" for
 "Manifestations of Shiva".

Publications and Exhibitions: Philadelphia Chapter
 AIA—T.A.N.U. Competition Exhibit, 1973; Center City
 Rail Connection Graphic Arts Competition, 1981, PCA
 Faculty Show, 1978, 1981; Japan Architect—T.A.N.U.
 Competition; Progressive Architecture—Citation—
 Concannon Residence; "Architectural Works" Group
 show, Route 66 Gallery, 1981, Philadelphia, PA; "Art
 in Architecture—the Architect's Art" Gallery of The
 Unitarian Society of Germantown, 1982.

Commissions: Papal Platform, Visit of Pope John Paul
 to Philadelphia, 1979; Exhibition—"Manifestations of
 Shiva," The Philadelphia Museum of Art, 1981; Invited
 Competition, Center City Rail Connection Graphic Art
 Competition, 1980, Eastern State Penitentiary,
 Studies for a Walled City, 1981 (Philadelphia City
 Planning Commission).

Arno Rafael Minkinen

Visiting Artist
 Assistant Professor, Photography (FT)
 BA, Wagner College, English
 MFA, Rhode Island School of Design, Photography

Selected Solo Shows: Soho Photo Gallery, NY,
 Moderna Museet, Stockholm; Valokuvamuseo, Helsinki;
 Addison Gallery of American Art, Andover, MA; Yuen
 Lui Gallery, Seattle; Canon Photo Gallery Amsterdam.
 Groups shows: Marcuse Pfeifer Gallery, NY. "The Male
 Nude"; Kiva Gallery, Boston; Keene State College,
 "Into The Eighties"; University of Bridgeport, "New
 England's Teaching Photographers"; "Fantastic
 Photography in Europe"; a travelling exhibition to
 Holland, Belgium, Germany, USSR, Spain, Mexico;
 "Les Nouveaux Nus," FNAC-Forum, Paris.

Publications: *Frostbite*, a monograph of self-portraits,
 1978; *New American Nudes*, the book/catalog of the
 M.I.T. exhibition, 1981; *Self-Portrayal, Fantastic
 Photographs, The Male Nude in Photography*; plus
 portfolios in: *Popular Photography Annual*, *Camera 35*,
Progresso Fotografico.

Former Editor-in-Chief of *VIEWES*, The Journal of
 Photography in New England, also author of numerous
 critical articles on contemporary photography. Curated
 exhibitions at M.I.T. include: "New American Nudes:
 Recent Trends and Attitudes"; "Finnish Photography";
 "The Automotive Image"; "Gesture"; "Facades";
 "Voice & Vision".

Larry Milnick

Professor Environmental Design (FT)
 BA, Cooper Union
 MA, Harvard

Awards *Progressive Architecture* magazine citation
 - Multi-family housing (January 1981 issue), 1981

Competitions New public office building, Vienna, Austria
 Collaborators Robert Krier, Kunibert Gaugusch, 1975-1976, *New polyvalent community*, facility Morges, Suisse
 Collaborator Prof. P. Von Meiss, Assistant March-Henry Collomb, 1975-76

Exhibitions Cooper Union (Todd Williams) works by invited poets, writers, painters, sculptors, architects, responding to the themes "window, room furniture", 1981, "Pedagogy and Practice", National Academy of Design, New York City, Exhibition of drawings, painting and architecture, 1980, "Young Faculty Architecture" Exhibition, Joe and Emily Lowe Art Gallery, Syracuse University, 1979, Bank of Indochina, Lausanne, Suisse (Painting in Bank collection), 1977, Gallery of the "Theatre du Vide-Poche," Lausanne, Suisse, 1976

Jude Mollenhauer

Lecturer Liberal Arts (PT)
 B.Mus., Curtis Institute of Music
 MA, University of Pennsylvania

Professional musician, free-lancing in Philadelphia and surrounding area including several chamber music concerts at PCA Principal harpist Pennsylvania (Ballet) Orchestra, The Opera Company of Philadelphia, many other musical organizations

Recipient Pennsylvania Council on the Arts Grant Co-Founder The Chamber Art Players.

Sandy Moore

Lecturer Animation (PT)
 BA, Yale University
 MFA, Yale University

Exhibitions Films shown at Metropolitan Museum of Art, The Collective for Living Cinema, New York, Wormwood Film Society, Nova Scotia, Hirschhorn Museum.

Awards: Bellevue Film Festivals; Sinking Creek Mannheim Filmwoche, Mannheim Germany, "The Joseph von Sternberg Prize" for the most original film

Eileen Neil

Lecturer Drawing (PT)
 BA, Literature, Temple University
 BFA, Philadelphia College of Art
 MFA, Tyler School of Art

Exhibitions Colby College, Maine, 1977, Tyler School of Art, 1979, Lace Gallery, Philadelphia, 1981

Publications Philadelphia Arts Exchange, 1978

Edith Nell

Lecturer Anatomical Drawing (PT)
 BFA, Philadelphia College of Art

Collections Philadelphia Museum of Art
 Pennsylvania Academy of the Fine Arts, Minnesota Museum of Art, Washington & Jefferson College

Exhibitions Arizona State University 1978, Gross-McClellan Gallery, 1979 Pennsylvania Academy of the Fine Arts Peale House Galleries Aldrich Museum, Ridgefield, CT, Contemporary Philadelphia Drawing Philadelphia Museum of Art, 1979 - 10 Pennsylvania Artists, Allentown Art Museum, 1979-80

Publications Articles in *American Artist*, 1974
Philadelphia Arts Exchange, 1979 *Arts Examiner*, 1981

Mural commission for University Science Center

Gerald Nichols

Associate Professor Painting and Drawing (FT)
 Diploma, Cleveland Institute of Art
 MFA, University of Pennsylvania
 Post-Graduate Fellow, University of Pennsylvania

Exhibitions Made in Philadelphia IV, Institute of Contemporary Art, Sculpture Outdoors, Temple University Ambler Campus, Contemporary Drawings, Philadelphia Museum of Art, Philadelphia College of Textiles and Science, Coburn Gallery, University of Vermont, Burlington, Morris Gallery, The Pennsylvania Academy of Fine Arts, Allentown Art Museum P S 1, Long Island City

Collections The Cleveland Museum of Art Philadelphia Museum of Art

Awards Guggenheim Fellowship, 1971

Joseph A. Nicholson

Lecturer Industrial Design (PT)
 BS, Philadelphia College of Art
 Drexel University School of Architecture

Partner and a founder of Nave, Fortson, Nicholson, Haddonfield, NJ, specializing in planning and design of museums, visitor information centers and exhibitions

Projects The Mummies Museum, Balloon and Airships Hall of The National Air Space Museum Smithsonian Institution; State Museum in the James K. Polk Cultural Complex

Awards The Jacob Labe Award for Industrial Design, Design Citation from the Camden County Cultural and Historical Commission

Published and delivered paper on Zoo Planning and Design at Conference of American Association of Zoological Parks and Aquariums, Tulsa, Oklahoma

William Norton

Lecturer Political Science (PT)
 AB, Lincoln University
 MA, University of Pennsylvania

Teaching Experience Rutgers, Harvard

Awards: 1974 Canadian Government Prize for best comparative government course on Canada

Martin Novelli

Associate Dean of Academic Affairs
 BS St. Joseph's College
 MA, Purdue University
 Ph.D. JD, Temple University

Member Editorial Board, *The American Poetry Review*, Fiction Reviewer, *The Philadelphia Inquirer*
 Author "Re-Visions", radio documentary series on American History

David Noyes

Assistant Professor Illustration (FT)

Edward O'Brien

Lecturer Printmaking (PT)
 BFA Philadelphia College of Art
 MFA Tyler School of Art

Collections Columbia-Greene Community College R.J. Reynolds Industries, Inc., Atlantic, Ridgefield Company Philadelphia Museum of Art Print Club Collection, State University of New York Potsdam Quaker Storage Company Rosenwald Collection National Gallery of Art Rutgers University Silvermine Guild Collection

John E. Ollman

Lecturer Art History (PT)
 BFA Philadelphia College of Art
 MFA, Indiana University

Eve Orlow

Director Learning Center
 BS, Temple University
 MS, University of Pennsylvania
 Ed.D., Temple University

Fredrick Osborne

Director of Continuing Studies
 Lecturer Education (PT)
 BFA Tyler School of Fine Art
 MFA, Yale University

Exhibitions Temple University, Yale University Pennsylvania Academy of the Fine Arts Haverford College Smith College and the Philadelphia Civic Center

Claire Owen

Lecturer. Photography/Film (PT)
BFA, MFA, Rochester Institute of Technology

Exhibitions: Best Photographic Book of the Year, 1981-International Festival of Photography, Aries, France; *Schonste Bucher aus aller Welt*, 1979. Best designed books from all over the world; UNESCO 7 Borsenverein der Deutschen Buchhändler zu Leipzig, GDR. Exhibition honored superior achievements in book design from all continents; The Book Show, 1978, 1977, and 1976-American Institute of the Graphic Arts, NY and world traveling exhibition, Projects: Made in Philadelphia, 1981-Institute of Contemporary Art, Philadelphia, PA, Words and Images: A Contemporary Survey of Artists' Books, 1981-Philadelphia Art Alliance.

Barry Parker

Associate Professor. Sculpture (FT)
MFA, Eastern Michigan University; University of Massachusetts

Exhibitions: Society of Sculptors Exhibit, Pittsburgh, 1978; PPA Gallery, Pittsburgh, 1978 and 1980; One-Man Show, Jamestown, NY, 1979; Associated Artists Exhibit, Carnegie Museum, Pittsburgh, 1979; Three Rivers Arts Festival, Pittsburgh, 1979; Drawing Show, Hallwalls Gallery, Buffalo, NY, 1979

Albert J. Pastore

Lecturer. Foundation (PT)
BFA, Philadelphia College of Art,
MFA, Tyler School of Art
Freelance Illustrator and Member, Society of Illustrators, NY

Exhibitions: Festival di Giovantu, Trieste, Society of illustrators, NY, Philadelphia Art Directors' Club, Philadelphia Artists Guild, Rosenfeld Gallery, Philadelphia, Philadelphia Art Alliance; Kutztown State College

Dianne DuBois Perkins

Lecturer: Liberal Arts (PT)
BA, MA, Temple University

Teaching Experience: Temple University; Drexel University; Community College of Philadelphia

Consultant: American Foundation for Negro Affairs, 1978.

Currently expanding Master's Thesis, "Browning's Use of Vasari in 'Fra Lippo Lippi' and 'Andres del Sarto'".

Special interests: The aesthetics of John Ruskin, The Symbolist and Pre-Raphaelite movements in painting and literature

Ruth Perlmutter

Lecturer: Film History (PT)
BA, New York University
MA, PhD, University of Pennsylvania

Publications: "The Melting Plot and the Sweetening of America," "Hollywood and the Jew," *Film Reader* 5, 1981; "Joyce and Cinema," *Boundary 2*, 1978. Articles on film/literature, feminist film theory, and narrative form have appeared in: *Film Comment*, *American Quarterly*, *Journal of Modern Literature*, among others

Presently at work on a book on the narrative film and a proposal for a Sound and Image Teacher Training Project.

Valerie Pettis

Lecturer. Graphic Design (PT)

Mary Phelan

Lecturer. Printmaking (PT)

Jeffrey Pike

Assistant Professor. Illustration (FT)

Jane Piper

Lecturer. Painting (PT)

Awards: Saltus Gold Medal—the 157th Annual Exhibition of the National Academy of Design NY, NY, 1982.

Exhibitions: "Jane Piper: Small Paintings and Works on Paper," Gross-McCleaf Gallery, Philadelphia; Paintings & Works on Paper, 1962-82. Community Arts Center, Wallingford, PA 1982; Recent Paintings, Gross-McCleaf Gallery, Philadelphia, 1981; Recent Paintings, Bodley Gallery, New York, NY 1981.

Publications: Catalog from Bodley & Gross-McCleaf, 1981, Solo Show with essays by Larry Day and Michael Florescu; Deborah Dorsey, *Jane Piper, Art/World*, 1981; Michael Florescu: *Jane Piper, Arts*, 1981; Victoria Donohoe: *Jane Piper, Philadelphia Inquirer*, 1981; Barbara Wolanin: *Jane Piper, New Art Examiner*, 1981 (Reprinted January 1982).

Collections: Corcoran Gallery, Washington, DC; Pennsylvania Academy of the Fine Arts, Philadelphia Museum of Art, Burlington Industries, New York, American Telephone and Telegraph Company; Atlantic Richfield Corporation, Dr. and Mrs. B. Perry Ottenberg, Merion, PA; Museum of Art, Carnegie Institute, Pittsburgh; Graham Gund, Cambridge, MA.

Thomas Porett

Associate Professor. Photography/Film (FT)
BS, University of Wisconsin
MS, Illinois Institute of Technology

Guggenheim grant, produced multimedia work titled "Cycles;" UICA Faculty Grant; two commissions for Phila. Museum of Art: 9-screen image matrix for "City/2" exhibition, 1971; multimedia piece on 18th century period rooms, 1975; cover photography for Time Life Photography Series, *Frontiers of Photography*.

Phyllis Purves-Smith

Lecturer: Illustration (PT)
BFA, Cooper Union
MFA, Tyler School of Art

One Woman Shows: Tyler School of Art, Temple University, 1975; Moravian College, Bethlehem, PA, 1978; Gross-McCleaf Gallery, Philadelphia, PA, 1980-1982.

Boris Pulterman

Associate Professor. Painting, Foundation (FT)
Diploma, Cooper Union
BFA, Philadelphia College of Art
MFA, Indiana University

Visiting Lecturer. Philadelphia Community College

Teaching Experience: Indiana University; John Herron Art School, Cleveland Institute of Art.

Exhibitions: PCA "Observances," 1973, 19/80 Representational Painting in Philadelphia; "Gallery Space 1976," Exhibition, Philadelphia YM/YWHA, Moravian College, 1975; St. Joseph University, 1979.

Joseph Rapone

Lecturer: Environmental Design (PT)

Joan Redmond

Lecturer: Photography/Film (PT)

Richard H. Reinhardt

Professor: Craft (FT)
Co-Chairperson: Craft
BA (Ed), Philadelphia College of Art

Exhibitions: Metropolitan Museum of Art, NY; Philadelphia Museum of Art, Philadelphia Art Alliance; Helen Drutt Gallery; various university and college galleries throughout the US.

Collections: Numerous commercial, religious and private collections.

Past President, Industrial Design Educators Association, Guest Professor, Industrial Design Institute, Tokyo; Member, National Trust for Historic Preservation.

Warren Rohrer

Associate Professor. Painting (FT)
BA, Eastern Mennonite College
BS, Madison College

Member of Pennsylvania Council of the Arts, 1976-79; Artist in Residence, Emma Lake Artists Workshop, University of Saskatchewan, 1977; Fabric Workshop, Philadelphia, 1979.

Collections: Philadelphia Museum of Art; Delaware Art Museum; Pennsylvania Academy of the Fine Arts; Smith College Museum of Art; Allentown Art Museum; Portland Art Museum, Oregon.

Exhibitions: Marian Locks Gallery; Makler Gallery, Philadelphia; Lamagna Gallery, Susan Caldwell Gallery, New York; Morris Gallery, Pennsylvania Academy of the Fine Arts; "Pittsburgh International," Carnegie Institute of Fine Arts; Corcoran Gallery; "Contemporary Drawing"; Pennsylvania Academy of the Fine Arts. "Sense of Place," Joslyn Art Museum, Nebraska; "Made in Philadelphia II," Institute of Contemporary Art, "Three Hundred Years of American Art," Philadelphia Museum of Art.

Awards: Artist's Fellowship: Pennsylvania Council on the Arts, 1981, National Endowment for the Arts, 1981-82.

Tony Rosati

Lecturer, Printmaking (PT)
 BA, Rider College
 MFA, Tyler School of Art, Temple University
 Former Assistant Curator, Alverthorpe Gallery
 Jenkintown, PA, 1971-80, Visiting Artist, Tyler School
 of Art, Spring, 1980

Exhibitions: 1979—Plate Print II, Philadelphia Print
 Club, Delaware County Community College, Media,
 PA, 1980—Faculty Exhibit, Tyler School of Art, Walnut
 Theater Galleries, PA, The Philadelphia Art Alliance,
 Contemporary Philadelphia Printmakers, Paley
 Library, Temple U, PA, Educational Testing Service
 Gallery, Princeton, NJ, 14th Duin National Print and
 Drawing Competition, 56th Annual International
 Competition, Philadelphia Print Club, 1981—8th
 International Miniature Print Competition, Pratt
 Graphics Center

Peter Rose

Assistant Professor, Film (FT)
 BA, City College of New York
 MA, San Francisco State College

Exhibitions: Films shown at Whitney Museum, the
 Hirshhorn Museum, the Los Angeles Film Exposition,
 the Holland Experimental Film Festival, Film London,
 American Film Festival

Collections: Donnell Library, the Museum of Art in
 Pittsburgh, Museum of Modern Art, NY

Awards: Sinking Creek, Chicago, Athens, Ann Arbor
 and Baltimore Film Festivals; National Endowment
 for the Arts, Pennsylvania Council for the Arts,
 Hazlett Award

Michael Rossman

Professor, Foundation Department (FT)
 Bachelor of Industrial Design, Pratt, 1963
 MFA, The Graduate School of Art and Design, Pratt, 1966

Industrial Designer, General Electric, Computer
 Department, 1963-64, Phoenix, Arizona. Designed
 Console and Substation for G E 600 Line Computer,
 Cabinet for Magnetic Tape Reader, Casing for 400 Line
 Card Reader, Human Factors Prototypes, Control
 Panels and Graphics.

Group Exhibitions: Eastern Pennsylvania Regional
 Drawing Exhibition, Beaver College, Glenside, PA,
 1976, Invitational Exhibition, Pennsylvania State
 University, Museum of Fine Arts, Drawing in
 Philadelphia, Beaver College, Glenside, PA., The Earth
 Show, Philadelphia Civic Center, Recipient of the
 Winterstein Prize in Philadelphia, 1973, Invitational
 Exhibition, Woodmere Gallery, Chestnut Hill, PA, Juried
 Exhibition, Allentown Art Museum, Allentown, PA.,
 Group Exhibitions, McClellan Gallery, Philadelphia, PA.,
 Philadelphia Art Alliance, Philadelphia, PA.,
 Philadelphia College of Art "Faculty Exhibitions"

Represented by Gross-McClellan Gallery, Philadelphia,
 PA., 1973-82. Represented by Pearl Fox Gallery and
 Fishman, Werner Gallery Philadelphia, PA., 1968-70

William B. Russell

Assistant Professor, Education (FT)
 BS, Kent State University
 MFA, Miami University
 Adjunct Painting Instructor, Wright State University,
 1973-76

Exhibitions: "Terminal Art," San Francisco International
 Airport, University of Houston at Clear Lake City, Eric
 Makler Gallery, Painted Bride Art Center, 40th Annual
 Awards Exhibition, Philadelphia Civic Center, Dayton
 Art Institute, Evansville Indiana Museum, Kling Gallery,
 Philadelphia, 1982 National

Art Education Association Convention "Adapting
 Artists Problems for the Classroom"

Karen Saler

Assistant Professor, Education (FT)
 Co-chairman, Foundation
 BFA, Philadelphia College of Art
 MFA, Maryland Institute College of Art

Formerly employed, Philadelphia Board of
 Education, Philadelphia School Art League

Grants: Prix de Rome Painting Grant, Rome Prize
 Renewal Grant

Fellow, American Academy in Rome, Artists Equity

Exhibitions: Women's Regional Drawing Exhibition,
 Beaver College, Invitational Painting Show,
 Rosemont College, Bicentennial Painting Exhibition,
 Art Alliance

Peter Sasgen

Lecturer, Photography Film (PT)

Eric Saxton

Lecturer, Painting (PT)

Peter Schaumann

Lecturer, Illustration (PT)
 BFA, Philadelphia College of Art

Illustrations for books, magazines, record jackets
 Awards: Society of Illustrators, 1969, New Society of
 Publications

Thelma Schenkel

Lecturer, Animation (PT)

BA, Smith College
 MA, Columbia University
 MA, New York University
 PhD, New York University

Publications: "Animation 1979: The State of the Art,"
Film Library Quarterly (1980); "Poets of the Single
 Frame: Young American Animators," *Plateau* (1980),
 (among others)

Television, Documentary Films—*This Question of
 Violence* (1968); *France Is Dead, Long Live France!*
 (1967); Programs—Specials—*The Beginning of Life*
 (1967); *America's Cities* (1967), Series—"Critique"
 Series (1969)

Grants: National Endowment for the Arts, Media Arts
 (1980-82); Swann Foundation For Caricature and
 Cartoon

Charles Searles

Lecturer, Drawing, Foundation (PT)

Pennsylvania Academy of the Fine Arts, University of
 Pennsylvania, General Services Commission, 1976,
 International Arts Festival, Festac, Lagos, Nigeria,
 National Endowment for the Arts, Fellowship, 1978,
 Creative Arts Program Fellowship, CAPS, for the City
 of New York, January 1981 to January 1982. To
 develop metal sculpture

One person exhibition, Land Mark Gallery, January
 1981, Peale Galleries, March, 1982, CAPS Fellowship
 Exhibit, Summer 1981, Afro-American Abstraction,
 San Diego Museum, June, 1982, Painted Sculpture
 —Sculpture Center Gallery, NY, April, 1982

Robert Sebastian

Lecturer, Educational Research (PT)
 BA, University of Pennsylvania
 MA, University of Toronto
 PhD, University of Toronto

Project Director, School District of Philadelphia

Warren N. Seelig

Professor, Crafts/Fibers (FT)
 BS, Philadelphia College of Textiles and Science
 MFA, Cranbrook Academy of Art

Exhibitions: The Cleveland Museum of Art, 1977,
 Philadelphia Museum of Art, 1977, The Denver Museum
 of Art, 1978, Crafts Advisory Committee Gallery,
 London, 1978, The Central Museum of Textiles, Lodz,
 Poland, 1978, Hadler Rodriguez Galleries, New York
 NY, 1980, San Francisco Museum of Modern Art, 1981,
 Institut für Kunsttensche Textilgestaltung, Linz, Austria,
 1981, The Textile Museum, Washington, DC, 1981

Gallery: The Hadler Rodriguez Gallery, New York
 Awards: National Endowment for the Arts Individual
 Fellowship Grant, 1976

David Schoenhard

Lecturer, Environmental Design (PT)
 B Arch, University of Cincinnati
 M Arch, University of Pennsylvania

Private Architectural Practice, Project Architect
 Cope Linder Associates

Robert Schoenholtz

Counselor, Learning Center
 BA, Wilkes College
 MS, University of Pennsylvania

Member, American Art Therapy Association

Carl Silver

Lecturer: Mathematics (PT)
 BA, Bowling Green State University, Ohio
 MA, Ohio State University
 Ph.D. Ohio State University

Research Manager, Franklin Institute 1962-1967
 Professor, Behavioral Science and Statistics, Drexel University, 1970 to present, Staff Scientist U.S. Airforce, 1955-56, 1st Lieut. U.S. Army, Army Medical Research, 1956-58, Sr. Staff Scientist, Minneapolis Honeywell Corp., Minn. 1958-1962.

Patricia Smith

Lecturer: Printmaking (PT)

Susan Nigra Snyder

Lecturer: Environmental Design (PT)
 AB, Mount Holyoke College
 M Arch., University of Pennsylvania

Private Practice: Architects Snyder & Snyder

Member: American Institute of Architects, Committee on Architecture for the Arts and Recreation, AIA

Visiting Critic: Temple University

Elaine Sorrel

Lecturer: Illustration (PT)

Harry Siviak

Professor: Painting (FT)
 MFA, Cranbrook Academy of Art

Exhibitions: Albright Knox Gallery, San Francisco Museum of Art, De Cordova Museum, Museum of Modern Art, Finch College of Art, Monmouth Museum, New Jersey State Museum, Philadelphia Art Alliance.

Collections: New Orleans Museum of Art, Philadelphia Museum of Art, New Jersey State Museum, Millersville State College, New York University, and various corporate collections

Awards: Buenos Aires Convention Grant

Galleries: Pam Adler Gallery, New York; Marian Locks Gallery, Philadelphia; Arthur Roger Gallery, New Orleans; Meredith Contemporary Art, Baltimore; Roger Ramsay Gallery, Chicago

Gillian Speeth

Lecturer: Art History (PT)
 BA, University of Edinburgh, Scotland
 Post Graduate Diploma, University of Edinburgh, Scotland
 MA, in Art History, University of Penna

Staff lecturer at the Philadelphia Museum of Art, Art History instructor at Temple University and Tyler School of Art, Coordinated city-wide arts projects for Greater Philadelphia Cultural Alliance.

Raymond Spiller

Assistant Professor: Painting, Foundation Fine Arts (FT)
 Pennsylvania Academy of the Fine Arts, Dayton Art Institute.

Specialist in murals; 16 one-man exhibitions; represented in numerous private and public collections; appraiser of fine arts for public and private collections, conservator of paintings, panels, documents, etc., for public and private collections; identification for all works pertaining to the major and minor arts.

Franz Spohn

Lecturer: Printmaking (PT)

David A. Staebler

Lecturer: Photography/Film (PT)

Doris Stallel

Associate Professor: Painting (FT)
 BFA, BS, Tyler School of Art
 MA, University of Iowa

Exhibitions: Rome Gallery, Temple Univ.; Abroad Gallery, Rome; Chatham College, Pittsburgh; Gross-McClellan Gallery, Phila.; Bryn Mawr College; numerous private and public collections.

Lectures: Phila. Museum of Art; Wilmington Museum; Moore College; Overseas School in Rome; Univ. of Penna.; Logan Library; Penn State Univ. Workshop in oriental painting and iconography, Naropa Inst. Colorado, East-West Institute, Buddhist Art.

Richard Stange

Lecturer: Environmental Design (PT)
 B. Arch, Pratt Institute

Partner, Alley Friends Architects. President, River's Edge Civic Association.

Projects: ArtPark '75, artist/architect in residence, Bicentennial Wagon Train Encampment 1976, I-95 sound barrier mural; interior labor & delivery at Hahnemann Hospital.

Exhibitions: "Portable World" Exhibit, Museum of Contemporary Crats, NY.

Work Discussed in *Art in America, The Wizard's Eye, Buildings Reborn.*

Ward M. Stanley

Associate Professor: Architectural History and Design History (FT)
 BA, University of Hawaii
 MA, University of Pennsylvania

Thomas Stearns

Associate Professor: Sculpture, Painting (FT)
 Memphis Academy of Art
 Cranbrook Academy of Art
 Accademia De Belli Arti, Venice

Exhibitions: Venice Biennale, Brussels International, Park-Bernet Gallery; Smithsonian Institute; Musee D'Art Moderne, Paris, Carnegie Institute; Municipal Museum, Warsaw, Poland; L'Uomo et L'Arte, Milan, Italy; Pennsylvania Academy of the Fine Arts; Detroit Institute of Art, Renwick Gallery, National Museum of American Art, Washington, Wilard Gallery, NY; Musee des Arts Decoratifs, Montreal, Canada.

Awards: John Simon Guggenheim Fellowship; Italian Government Award, National Institute of Arts and Letters Grant, Fulbright Travel Grant; Artists and Writers Revolving Grant.

Listed in *Who's Who in American Art; Who's Who in the East.*

Robert Stein

Associate Professor: Illustration (FT)
 BFA, Massachusetts College of Art
 MFA, Tyler School of Art

Staff designer, KYW-TV, freelance designer and consultant, Chilton Publishing, panel member NAEA Eastern Arts Conference, guest curator and promotion material designer Design & Illustration: USA, Iran American Society, Tehran, Iran.

Collections: Westinghouse Corp.; RCA; First Pennsylvania Bank, William Penn Memorial Museum.

Exhibitions: Rosenfield Gallery; Philadelphia Art Alliance, University of Delaware; Bridgewater State College; William Penn Memorial Museum; Philadelphia Civic Center.

Sarah Steinbrook

Lecturer: Printmaking (PT)
 BA, Swarthmore College
 Philadelphia College of Art

Exhibitions: Pennsylvania Photographers II, PCA Printmaking Gallery, 1981; The Photography Place; The Rice Museum, Georgetown, S.C. The Print Club, 1980.

Joan Stemmler

Lecturer: Liberal Arts (PT)

Richard Stetser

Professor: Sculpture, Foundation (FT)
 BFA, Philadelphia College of Art

Work represented in numerous private and public collections; sculpture executed for Adath Zion Congregation, Phila.; Whitman Park, Phila.; Thompson, Ramo, Woodridge Corp.; Redevelopment Authority of Phila.

Lizbeth Stewart

Lecturer: Ceramic Sculpture (PT)
 BFA, Moore College of Art

Grants: PA Council for the Arts—Craftmen's Fellowship, 1982.

Awards: 1976 National Endowment for the Arts, Craftsman's Fellowship.

Exhibitions: Renwick Gallery, N.C.F.A. Smithsonian Institution, Washington, D.C., 1980.

Permanent Collections: Campbell Museum, New Jersey, Purchase Award, Lannan Foundation, Palm Beach, Florida; Joseph H. Hirschhorn Collection, Washington, D.C.; (in numerous private collections throughout the United States).

Artist in Residence: The Fabric Workshop, Philadelphia, 1981.

Pat Stewart

Lecturer: Art History (PT)

Contributing Editor: *Philadelphia Arts Exchange* 1976-79 Articles and Reviews: *Art in America, Arts, Philadelphia Art Exchange; Art Express.*

Hester Stinnett

Lecturer: Printmaking (PT)

Laurinda Stockwell

Lecturer, Graphic Design (PT)
 BFA, Columbus College of Art & Design
 MFA, Tyler School of Art

Photographer and sculptor—currently exploring means of combining two and three dimensional forms, numerous group exhibitions and several one person shows

David Toller

Assistant Professor, Education, Photography Film (FT)
 BA, Harpur College, SUNY Binghamton
 MFA, Columbia University
 MA, University of Wisconsin
 Fellow of the Graduate School of Arts and Sciences,
 Columbia University, 1981-82

Lecturer in Art History at Rosemont College

Exhibitions: One Man Show, Berks Filmmakers, Reading 1980, "The Best of Philadelphia Filmmakers," Walnut Street Theater, 1979, One Man Show, Collective For Living Cinema, New York, 1977

Papers: "Experimental Narrative: A Second Perception," 1981, Society for Cinema Studies Conference, "Adjacency, Expectation and the Formation of Cinematic Perception," 1980, Ohio University Film Conference, "The Interpretation of Revision in the Classical Narrative Film," Purdue University Fourth Annual Film Conference

Co-Chairman of the Media Arts Caucus, College Art Association

Elsa Tarantol

Assistant Professor, Foundation (FT)
 BFA, Cooper Union
 MFA, University of Pennsylvania

Recent Exhibitions: Marion Locks Gallery, Philadelphia, Art Alliance, Cheltenham Art Center

Stephen Tarantol

Professor, Illustration (FT)
 BFA, Cooper Union
 MFA, Tyler School of Art

Awards: UICA Faculty Research & Development Grant, "Shaped Canvas Bearing Walls," Fulbright Grant in Painting to India, Gold Medal, N.Y. Society of Illustrators

Exhibitions: Guggenheim Museum, Bertha Schaefer Gallery, Richard Rosenfield Gallery, "Observances III," PCA, "Courthouse Show," Philadelphia

Collections: Guggenheim Museum, N.Y., North American Phillips Corp., N.J., SmithKline Corp., Phila., Westinghouse Corp., Pittsburgh, U.S. Cultural Library Bombay, Xerox Corporation. Included in *Graphic Annals*, 74-75, *Illustrators Annual*, 71/78.

William Temay

Lecturer, Illustration (PT)

John Throver

Lecturer, Environmental Design (PT)

Stephanie Tyiska

Lecturer, Fibers (PT)
 BFA, University of Michigan School of Art
 MFA, Tyler School of Art, Temple U.

Exhibitions: Nexus Foundation for Today's Art, William Penn Memorial Museum, Unesco Building (Paris), Fleisher Art Memorial, Marion Locks Gallery, British Crafts Centre (London), Newark Museum, Columbus Gallery of Fine Art, Museum of Contemporary Crafts

Collections: SmithKline & French Inter-American Corporation, Westminster Press

Fabian Ulisley

Associate Professor, Psychology (FT)
 BA, MEd, Temple University

Licensed clinical psychologist in private practice, currently completing PhD dissertation

Director, Group Process and Group Psychotherapy Master of Science Program, Graduate School of Hahnemann Medical College and Hospital

Articles: "Interfaces of Creativity," *Art Psychotherapy*, an international journal, 1979

Petras Vaskys

Professor, Crafts—Ceramics (FT)
 Art Institute, Kaunas Lithuania
 Academy of Fine Arts, Florence and Rome, Italy

Exhibitions: Biennale Nazionale d'Arte Sacra, Novara, Italy; Casa dello Studente, Rome, Italy; 2nd International Symposium of Artists Vilnius Lithuania 1975, Craftsman Lithuanian Art Association, Brooklyn, NY, Civic Center Museum, Philadelphia, PA, Philadelphia Art Alliance, Various College and private galleries

Awards: Lithuanian-American Community Cultural Council Award

Collections: Art Museum Vilnius Lithuania, Vasaris Gallery, Bar Harbor, Maine; Lithuanian Cultural Center, Brooklyn, NY; Numerous private collections

Susan T. Viguers

Assistant Professor, Language and Literature (FT)
 AB, Bryn Mawr College
 MA, University of North Carolina at Chapel Hill
 PhD, Bryn Mawr College

Awards: Katharine E. McBride Fellow, 1971-72; Whiting Foundation Fellow, 1974-75, Lilly-Pennsylvania Fellow in Literature and the Visual Arts, 1979-80.

Articles and papers include: "From Aesthetics to Pedagogy," *The Humanities: Philosophical Designs and Practical Visions*, ed. C. Edward Kaylor, Jr., 1981; "The Hearth and the Cell: Art in *The Old Wives Tale*," *Studies in English Literature*, 1981; "An Experimental Staging of a Renaissance Play," the Whiting Foundation Fellows Symposium, 1979; "The Essential Separation of Art and Reality," Ohio Conference on Medieval and Renaissance Studies, 1976

Works in progress on nonsense and metaphor, the English Renaissance theatre and adoption

Anthony Visco

Lecturer, Illustration (PT)

Sherri Vila

Lecturer, Foundation (PT), Illustration (FT)
 BFA, Philadelphia College of Art
 Provincetown Workshop, 74
 MFA, Maryland Institute College of Art

Exhibitions: Seasons, Solo Show, University of Pennsylvania, "Cunne-form" Costume Design, Great Chazy Dance Co., Arts Tower Reunion Show, Baltimore, Fabric Workshop Experimental Prints, William Patterson College, Woman's Invitational Villanova University, "Expressions II," Philadelphia Civic Center, 1976 Maryland Biennial, Baltimore Museum of Art, Caplan Award, Four Hoffberger Painters, Towson State College, Mural, Johns Hopkins University

Ron Walker

Assistant Professor, Photography, Film (FT)
 Chairperson, Photography Film
 BA, University of the South
 MFA, Maryland Institute College of Art

Exhibitions: "Sea Change," David Mancini Gallery, Philadelphia, 1979, Recent Acquisitions, Philadelphia Museum of Art, 1979, "Made in Philadelphia V," ICA, Philadelphia, 1980, Coordinator "Visual Interface," photographic symposium show, Philadelphia

Awards: Sewanee Review Award for Creative Writing 1968, Phi Beta Kappa

Stanley Ward

Lecturer, Liberal Arts (PT)

William Webster

Associate Professor, Philosophy (FT)
 BM, Curtis Institute of Music
 BA, University of Iowa
 PhD, University of Pennsylvania

Numerous papers and reviews published; active participant in the American Society for Aesthetics, referee for the *Journal of Aesthetics and Art Criticism*, fellow of the Institute for Aesthetics at Temple University; Master candlemaker, written two internationally distributed books on candlemaking; designer and builder of an architectural complex in Massachusetts

Carla Weinberg

Lecturer, French, Italian and Classic Civilization (PT)
 Doctorate in Foreign Languages and Literature,
 University of Pisa
 Fulbright Grantee, 1964-65

Exchange Lecturer in Italian and Italian Civilization, Lake Erie College, 1964-65
 Seminar on Italian Studies, University of Pennsylvania, 1979-80

Member of L'Alliance Francaise de Philadelphie
 Member of America-Italy Society of Philadelphia
 Translations: "The Falling Tower", artists' statement by Anne and Patrick Poirer, P.C.A. Gallery, 1979
 "Artsound", an essay by Germano Celant, published on *Soundings*, Neuberger Museum, N.Y., 1981

Burton Weiss

Lecturer: Life Sciences, Physical Science,
Perception (PT)
PhD., Princeton University

Interests and research primarily in the areas of
physiological and comparative psychology

Sieven L. Weiss

Lecturer: Illustration, Sculpture (PT)
MFA, University of Pennsylvania

Exhibitions: New Jersey State Museum, 1979; Artist
Biennial, Trenton, NJ, Allied Artist of America,
Academy of Arts & Sciences, NY, 1980.

Peter White

Lecturer: Illustration (FT)

Julian Winslon

Associate Professor: Industrial Design (FT)
BID, Pratt Institute

Member: IDSA, Philadelphia Designers Group;
Human Factors Society; American Federation of
Musicians.

World champion banjo player, 4 consecutive years
(Union Grove, NC); Philo Records recording artist

Peter Wood

Lecturer: Industrial Design (PT)

Robert Worth

Special Lecturer: Craft (PT)
BFA, MFA, Rochester Institute of Technology

One-of-a-kind sculptural furniture and custom
building.

Exhibitions: Richard Kagan Gallery, Philadelphia;
Philadelphia Civic Center Museum; Philadelphia
Museum of Art, William Penn Memorial Museum,
Harrisburg; DeCorva Museum, MA; Delaware Art
Museum; Allentown Art Museum.

Michael Wreen

Lecturer: Philosophy (PT)
BA, Grinnell College

Co-editor of the book *The Aesthetic Point of View*
(Cornell University Press, 1982).

Articles: "Counterfeit Coins and Forged Paintings:
Great Empor!", *Analysis*, "Is, Madam! Nay, it seems",
in *The Forger's Art: Forgery and the Philosophy of Art*,
Denis Dutton, ed (University of California Press, 1982),
"Not Even Relatively Robust," *Philosophy and
Phenomenological Research*, "Some Remarks on the
Ontological Foundations of *The Brothers Karamazov*,"
Russian Language Journal

Reviews: *The Journal of Aesthetics and Art Criticism*,
Philosophy and Literature.

Referee: International Studies in the Philosophy of Art,
D. Reidel, Dordrecht-Holland

Lily Yeh

Associate Professor: Art History, Foundation,
Painting (FT)
BA, National Taiwan University
MFA, University of Pennsylvania

Teaching Experience: West Chester State College.

Lecturer: Rutgers University, University of
Pennsylvania, Walpack Center (Artist for
Environment, NJ).

Exhibitions: Wharton School, University of
Pennsylvania, University City Science Center,
Manan Locks Gallery.

Program director, Gala Celebration of the Chinese
New Year at Drexel University auditorium, 1981.

Peggy Turner Zablorny & Stephen Zablorny

Lecturers: Industrial Design (PT)
BS, Philadelphia College of Art

Partners in their design office, Z Studio in Philadelphia.
Their work ranges from exhibition design, signage
program design, graphic design to design consultation,
research design and master color planning

Clients: Arkansas Museum and Cultural Commission,
Franklin Institute, The Academy of Natural Sciences,
Deborah Heart and Lung Center, Jefferson Hospital,
Olaf Skoogfors Retrospective Exhibit, PCA Faculty
Show, General Electric, Business Interiors, Stauffer
Chemical Company.

Christine Zelinsky

Lecturer: Graphic Design (PT)
Diploma, MFA equivalent
Allgemeine Gewerbeschule, Basel, Switzerland

Publications: *Graphis; Typographische
Monatsblaetter, Publicite; Modern Publicity*

Exhibitions: "15 Graphic Designers."—Switzerland,
Germany, USA.

Martha Zell

Lecturer: Printmaking (PT)

Toby Silverman Zinman

Associate Professor: English (FT)
PhD, Temple University

Doctoral Fellowship, Temple University, 1969-72;
Scholarship, University of London, 1969; Teaching
Assistantship, Temple University, 1964-66.

Publications: "The Snail Under the Leaf: Katherine
Mansfield's Imagery," published, 1978, *Modern
Fiction Series*.

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Assistant Director, Evening Division
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Assistant Program Director/
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Act 101 Academic Tutorial
Coordinator
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Concerning the following:**Write to or call:**

Admissions to day College, undergraduate, M.A. in Art Education, teacher certification, and Pre-College Program

Admissions Office:
(215) 893-3174

Continuing Studies admissions and information, special student
Saturday School

Office for Continuing Studies:
(215) 893-3160
(215) 893-3125

Tours of the College

Admissions Office:
(215) 893-3174

Readmission, return-degree candidacy, PAFA and student exchange programs, extracurricular activities, student organizations, College regulations, counseling

Office of the Dean or Associate Dean of Students:
(215) 893-3183/3186

Financial Aid information

Financial Aid Office:
(215) 893-3181

Housing information

Housing Office:
(215) 893-3185

Registration, scheduling, recording, transcripts, veterans

Registrar's Office:
(215) 893-3190/3193

Information about career planning and placement

Career Development and Placement Office:
(215) 893-3184/3185

**Philadelphia College of Art
Broad and Spruce Streets
Philadelphia, Pennsylvania 19102
(215) 893-3100**

Accreditation: The Philadelphia College of Art is accredited by the Middle States Association of Colleges and Schools, the Commonwealth of Pennsylvania, and National Association of Schools of Art and Design.

The College is an institution of purpose—the humanistic and professional education of visually talented persons for careers in visual arts and design. Opportunities for employment advancement, and for enrollment in educational programs shall be extended to all qualified persons, without respect for race, color, religion, sex, age, handicap, or national origin. Qualifications for enrollment shall be those which indicate potential to succeed in and benefit from the courses of instruction offered by the College; qualifications for employment shall be those which with respect to the particular position are essential for and will best contribute to the accomplishment of the goals and purposes of the College. No criteria beyond those deemed necessary shall be required, nor shall any criteria be adopted which will affect adversely opportunity for employment, advancement or enrollment by reason of race, color, religion, sex, age, handicap, or national origin.

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Undergraduate Application

Please Type or Print in Ink

Social Security Number

Last Name First Middle Initial

Street Address

City State Zip Code

Telephone Number

Date of Birth

Sex

yes no
Are you a U.S. Citizen?

Name of Parent and/or Guardian

Street Address (if different from above)

City State Zip Code

Telephone Number

Program

Applying to enter (Semester/Year)
 Fall Spring 19____

Check the appropriate box(es) that apply to you:

- Degree Candidate Plan to commute
- First-time Freshman Plan to live in dormitory
- Transfer

Finances:

- Plan to apply for Act 101
 - Plan to apply for financial aid
 - Plan to apply for Arronson Scholarship
- Date you plan to file Financial Aid Form _____

Education

Name of High School (last attended) Date of Graduation

Address

Telephone Number

Affiliation

- Public Private Parochial

Date of SAT taken or will be taking

Mr./Ms. Mr./Ms.
Name of Art Teacher Name of Guidance Counselor

Interviews:

If you wish an interview please indicate below:

- Interview with portfolio
- Interview without portfolio

Preferred month

Please call (215) 893-3174 to schedule an appointment.

Have you previously applied to PCA? yes no

If yes, date and program

Who recommended PCA to you?

If you have had any art instruction other than secondary school, list below.

Name of School Dates Attended

Instructor Mr./Ms.

Put a check in the corresponding box if you have ever attended:

- PCA's Evening Division
- PCA's Saturday School Art Classes
- PCA's Pre-College Summer Program

List extracurricular activities, travel, employment, giving dates and descriptions:

Applicant's Signature

Date

Transfer Applicants:

List below every college you have attended or are now attending

1. Name Dates of Attendance

Address Degree

2. Name Dates of Attendance

Address Degree

If you have been out of school for more than 3 months, please attach a letter detailing your activities.

Have you ever been dismissed from another college or school?

- yes no

If yes, please attach a letter explaining all circumstances leading to your dismissal.

Indicate by using 1, 2, 3, etc. the professional major(s) of your choice.

Student applying for transfer must indicate only one major department.

- | | |
|------------------------------------------------|---------------------------------------------|
| <input type="checkbox"/> Craft—Ceramics | <input type="checkbox"/> Industrial Design |
| <input type="checkbox"/> Craft—Fibers | <input type="checkbox"/> Painting & Drawing |
| <input type="checkbox"/> Craft—Metals | <input type="checkbox"/> Photography & Film |
| <input type="checkbox"/> Craft—Wood | <input type="checkbox"/> Printmaking |
| <input type="checkbox"/> Environmental Design | <input type="checkbox"/> Sculpture |
| <input type="checkbox"/> Graphic Design | <input type="checkbox"/> Undecided |
| <input type="checkbox"/> Illustration | <input type="checkbox"/> Art Therapy |
| <input type="checkbox"/> Teacher Certification | |

Please complete and return with the \$20 non-refundable application fee, 1 letter of recommendation and statement of purpose to: Admissions Office, Philadelphia College of Art, Broad & Spruce Streets, Phila., Pa., 19102

Professional Employment

| Employer | Position | Dates |
|----------|----------|-------|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |
| 6 | | |

Questions below are to be answered by M.A. applicants:

| Present Teaching Certificate | State |
|------------------------------|-------|
| | |

List any graduate courses that you have completed and would like reviewed for transfer to your graduate program:

| Course number and title | School | Dates |
|-------------------------|--------|-------|
| 1 | | |
| 2 | | |
| 3 | | |
| 4 | | |
| 5 | | |
| 6 | | |

Describe your plans for the studio concentration:

Signature

Date

If you will require financial assistance, please complete the **Graduate and Professional School Financial Aid Service Application** and file by the April 15 or November 15 deadline

Please complete and return with the \$20 non-refundable application fee to Graduate Admissions Office, Philadelphia College of Art, Broad and Spruce Streets, Philadelphia, Pa. 19102

1982-1983 Academic Calendar

First Semester

Thursday, September 2 through Monday, December 20—15 weeks

| | |
|------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------|
| Student residences open | Saturday, August 28 |
| Foundation program students—orientation and registration | Tuesday, August 31, 10 am, through Wednesday, September 1, 4 pm |
| Readmitted and new upperclass transfer students—registration and orientation | Tuesday, August 31, 10 am—4 pm |
| New graduate student registration | Wednesday, September 1, 3:30 pm—5 pm |
| Classes begin | Thursday, September 2 |
| Late registration (2 days) | Thursday, September 2, 10 am through Friday, September 3, 4 pm |
| Labor Day—Holiday | Monday, September 6 |
| Drop/Add period (8 class days) | Thursday, September 2 through Tuesday, September 14, 4 pm |
| | Thursday, October 14 |
| Last day for removal of incomplete grades received in the 1982 spring semester and withdrawal from class with a "W" notation | |
| Careers in Art/Portfolio Day | Saturday, October 30 |
| Advising period for advance registration | Monday, November 8 through Friday, November 12 |
| Deadline to submit advance registration forms—juniors and seniors | Friday, November 12 |
| Deadline to submit advance registration forms—freshmen and sophomores | Monday, November 15 |
| Spring '83 schedules available in major departments | Tuesday, November 23 |
| Thanksgiving vacation—(student residences remain open) | Thursday, Friday, November 25, 26 |
| Deadline for filing petition for graduation in January | Tuesday, November 23 |
| Last day of classes | Monday, December 13 |
| Evaluation/examination week | Tuesday, December 14 through Monday, December 20 |
| Final semester grades due from faculty | Monday, December 20 |
| Student residences close for mid-year intermission | Tuesday, December 21, 5 pm |
| Mid-year intermission | Tuesday, December 21 through Friday, January 21 |

Second Semester

Monday, January 24 through Friday, May 20—16 weeks

| | |
|-------------------------------------------------------------------------------------------------------------|------------------------------------------------|
| New and readmitted students' registration | Wednesday, January 19 |
| Student residences open | Sunday, January 23 |
| Classes begin | Monday, January 24 |
| Late registration (2 days) | Monday, January 24 through Tuesday, January 25 |
| Drop/add period (10 class days) | Monday, January 24 through Friday, February 4 |
| Financial Aid Application period for 1983-84 (enrolled and former students) | Tuesday, February 1 through Thursday, March 31 |
| Last day for removal of incomplete grades received in 1982 fall semester and withdrawal from class with "W" | Friday, March 4 |
| Deadline for filing petition for graduation in May | Friday, March 18 |
| Last day for filing for financial aid for 1983-84 | Thursday, March 31 |
| Student residences close | Saturday, March 12 |
| Spring vacation | Monday, March 14 through Friday, March 18 |
| Student residences re-open | Sunday, March 20 |
| Classes resume | Monday, March 21 |
| Freshman major orientation | Monday, March 21 through Friday, March 25 |
| Deadline for declaration of major | Tuesday, March 29 |
| Open House | Saturday, April 10 |
| Advising period—advance registration | Monday, April 11 through Friday, April 15 |
| Advance registration—juniors and seniors | Friday, April 15 |
| Advance Registration—freshmen and sophomores | Monday, April 18 |
| Fall '83 schedules available in major departments | Tuesday, April 26 |
| Last day of classes | Friday, May 6 |
| Study period and liberal arts exams | Monday, May 9 through Friday, May 13 |
| Studio class evaluation week | Monday, May 16 through Friday, May 20 |
| Final grades due from faculty | Friday, May 20 |
| Student residences close for all students except seniors | Saturday, May 21 |
| Studios and workshops open for completion of projects | Monday, May 23 through Thursday, May 26 |
| Commencement | Friday, May 27 |

Professional Employment

| Employer | Position | Dates |
|----------|----------|-------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |

Questions below are to be answered by M.A. applicants:

Present Teaching Certificate _____ State _____

List any graduate courses that you have completed and would like reviewed for transfer to your graduate program:

| Course number and title | School | Dates |
|-------------------------|--------|-------|
| 1. | | |
| 2. | | |
| 3. | | |
| 4. | | |
| 5. | | |
| 6. | | |

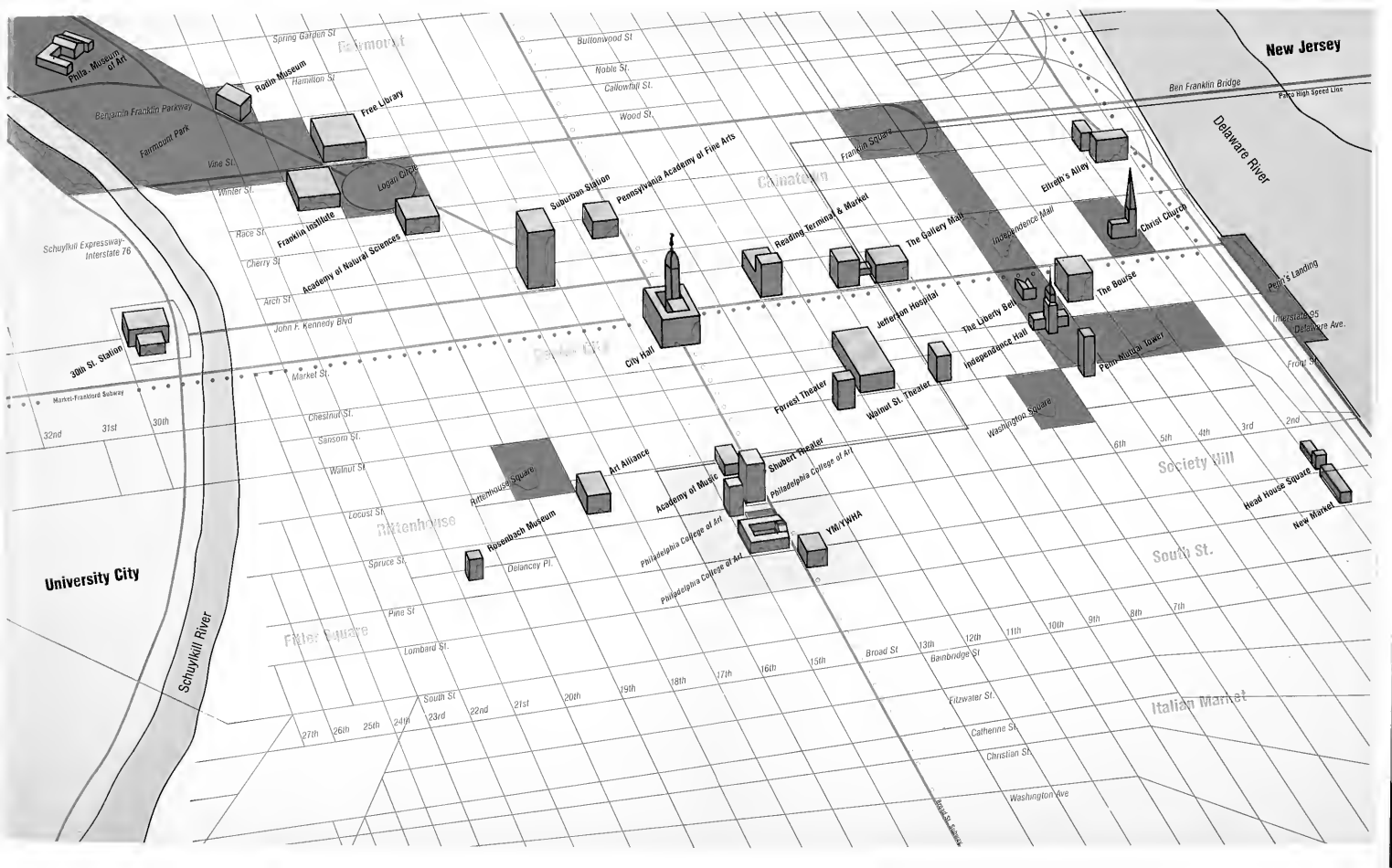
Describe your plans for the studio concentration:

Signature _____

Date _____

If you will require financial assistance, please complete the **Graduate and Professional School Financial Aid Service Application** and file by the April 15 or November 15 deadline

Please complete and return with the \$20 non-refundable application fee to: **Graduate Admissions Office, Philadelphia College of Art, Broad and Spruce Streets, Philadelphia, Pa. 19102**



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New Jersey

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Fairmount Park

Winter St

Logan Circle

Suburban Station

City Hall

City Hall

Reading Terminal & Market

Franklin Square

Elfreth's Alley

Christ Church

Schuylkill Expressway-Interstate 76

Race St

Academy of Natural Sciences

Cherry St

Arch St

John F. Kennedy Blvd

30th St. Station

Market-Frankford Subway

32nd

31st

30th

Market St

Chestnut St

Sansom St

Walnut St

Locust St

Spruce St

Pine St

Lombard St

27th

26th

25th

24th

23rd

22nd

21st

20th

19th

18th

17th

16th

15th

Broad St

13th

12th

Banbridge St

11th

10th

9th

8th

7th

Washington Ave

Society Hill

South St.

Italian Market

Head House Square

New Market

Delaware Ave.

Interstate 95

Point's Landing

Delaware River

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